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THESIS

HAWTHORNE'S PURITANISM AND TRANSCENDENTALISM AS MODIFIED
BY HIS CENTRAL HUMAN INTEREST

BY

Frederick Chase Allen

(B.S., Boston University, C. L. A., 1927)

submitted in partial fulfilment of
requirements for the degree of
Master of Arts

1934

BOSTON UNIVERSITY

Graduate School

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TO HIS PERSONAL LIFE

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I.	Introduction.	-	-	-	-	-	2.
II.	The Purification.	-	-	-	-	-	3.
III.	The Transcendentalist.	-	-	-	-	-	4.
	A. General Introduction.	-	-	-	-	-	5.
	B. Transcendentalism.	-	-	-	-	-	6.
	1. His general interest.						
	2. Definition of transcendentalism.						
	3. His transcendentalism.						
IV.	His Central Human Interest.	-	-	-	-	-	7.
	1. Scope.	-	-	-	-	-	8.
	2. Definition of centrality.	-	-	-	-	-	9.
	3. His Central Human Interest, including						
	General Centrality.	-	-	-	-	-	10.
	4. His Centrality.	-	-	-	-	-	11.
	5. His Purification and Transcendentalism						
	as modified by his central human						
	interest.	-	-	-	-	-	12.
V.	General Summary.	-	-	-	-	-	13.
VI.	Bibliography.	-	-	-	-	-	14.

Outline

I.	Introduction.	-	-	-	-	-	-	p.
II.	His Puritanism.	-	-	-	-	-	-	p.
III.	His Transcendentalism.	-	-	-	-	-	-	p.
	A. General Romanticism.	-	-	-	-	-	-	p.
	B. Transcendentalism.	-	-	-	-	-	-	p.
	I. His general interest.							
	2. Definition of transcendentalism.							
	3. His transcendentalism.							
IV.	His Central Human Interest.	-	-	-	-	-	-	p.
	A. Scope.	-	-	-	-	-	-	p.
	B. Definition of Centrality.	-	-	-	-	-	-	p.
	C. His Central Human Interest, including							
	General Centrality.	-	-	-	-	-	-	p.
	D. His Centrality.	-	-	-	-	-	-	p.
	E. His Puritanism and Transcendentalism							
	as Modified by His Central Human							
	Interest.	-	-	-	-	-	-	p.
V.	General Summary.	-	-	-	-	-	-	p.
VI.	Bibliography.	-	-	-	-	-	-	p.

HAWTHORNE'S PURITANISM AND TRANSCENDENTALISM AS MODIFIED
BY HIS CENTRAL HUMAN INTEREST

I. Introduction.

When the guide to Abbotsford asked Hawthorne to sit in Sir Walter Scott's favorite armchair, suggesting that he might be inspired to write romances too, Hawthorne said, "No I shall never be inspired to write romances". While intentionally ironic, this remark has its truth. To me, his stories have always seemed to be one-fourth story and three-fourths---what? It is with pleasure I consider myself superior to Captain Blank in the account given by Moncure D. Conway of Helen Hunt's method of finding out the intelligence of her guests. She said, "I gave Captain Blank "The Snow Image" and he thought it a mere tale for a child. So I adapted my conversation to a blockhead". I, at least, recognize that three-fourths of a Hawthorne story is something other than romance.

As a story writer in any case Hawthorne's excellence has been asserted abundantly but has been questioned by too few. The best unfavorable criticism is by W. C. Brownell in American Prose Writers. It is fair and convincing. However, this ability is important to me in this thesis only in a minor way. My main concern is with the three-fourths. What was Hawthorne trying to do in story form?

1. The Heart of Hawthorne's Journals, p. 213.
2. Centenary Celebration, p. 119.

HAWTHORNE'S PURITANISM AND TRANSFORMATIONALISM AS MOTIVATED

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I. Introduction.

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<https://archive.org/details/hawthornespurita00alle>

The appeal of his writings is due to more than their fiction interest. He dealt with Puritan material, and we can see Puritanism in all his works. He was a romanticist, especially in his transcendental interests. And as a norm between, and a modifier of, these two attitudes he had some central human interest. I shall discuss first his Puritanism, then his romanticism, and then his central human interest, showing how this modified his Puritanism and his transcendentalism.

I shall not deal with his writings apart. As Bliss Perry says, "---It is---true that even in Hawthorne's own case a knowledge of his history affords one of the readiest modes of penetrating to the essential nature of his productions in literature." His history, journals, letters, and attitudes through showing the sources of his ideas show clearly what those ideas are. While Hawthorne is, as Brownell points out, a deliberate artificer, his stories are consistent expressions of his personal attitude. In both, then, I shall show how, and how definitely, his Puritanism and his romanticism are modified by his central human interest.

My sources are Hawthorne's chief works: Twice-Told

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Tales, Mosses from an Old Manse, The Snow Image and other
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 are.

The Puritan was not an opponent for religious freedom--
 for a particular brand of religion, Calvinism. To show
 Puritanism Hawthorne must be concerned with religious, or
 spiritual, matters. He is, Harkness says, "In so far as his
 preoccupation with spiritual things distinguished him, he
 represents American Puritanism--" But to show it as all
 definitely he must be concerned with Calvinistic attitudes.
 What is Calvinism? Let us summarize briefly from the
Encyclopaedia Britannica: Calvinism holds that through
 Adam's sin all mankind is guilty and corrupt; that man can
 rise to be saved through a faith in God's goodness that makes
 man akin to Christ, who was both divine and human and under-
 went death and resurrection; but that only those can be thus
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11

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II His Puritanism

A great deal has been made out of Hawthorne's use of Puritan material and his expression of Puritanism. The material does not concern us just now, but the expression does. Much has been made by Lloyd Morris in The Rebellious Puritan, a "modern-biography" study of Hawthorne's life, of the deep, dark, and gloomy effect of family Puritan tradition upon the growing boy. However, remembering that we must not give too much credit to the influence of tradition, let us see what Hawthorne's traits of Puritanism are.

The Puritans had come to America for religious freedom--for a particular brand of religion, Calvinism. To show Puritanism Hawthorne must be concerned with religious, or spiritual, matters. He is, Erskine says, "In so far as his preoccupation with spiritual things distinguish him, he represents American Puritanism--" But to show it at all definitely he must be concerned with Calvinistic attitudes. What is Calvinism? Let me summarize briefly from the Encyclopaedia Britannica: Calvinism holds that through Adam's sin all mankind is guilty and corrupt; that man can rise to be saved through a faith in God's goodness that makes man akin to Christ, who was both divine and human and underwent death and resurrection; but that only those can be thus saved by being the elect of God who has predestined them

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to eternal life, and others to condemnation and eternal death. Of these Hawthorne is not concerned with the doctrines of faith and the elect. And he is not concerned with original sin and man's guilty nature as a doctrine. In neither his personal reflections nor his writings are evident statements asserting or implying that definite doctrine, or, for that matter, any definite doctrine. An evidence of Hawthorne's contempt for doctrine is seen in his satire of the ministers in "The Celestial Railroad". One of the ministers at Vanity Fair he names Rev. Mr. Wind-of-Doctrine. And, though his characters are concerned with Puritan doctrines, e. g., Dimmesdale's position as a minister of the Calvinist faith, it is not logical to assume that their concernment shows a corresponding one in Hawthorne. But, he is chiefly concerned with sin and evil in man's nature. Morris says, "His incessant preoccupation, as a writer, with sin and with evil; his perception of life as a moral experience with a tragic meaning; his emphasis upon the invincible loneliness of the human soul: these were Puritan traits--" And Julia Ward Howe, though valuing it for a reason unimportant to us, remarks upon his use of Puritanic material: "Hawthorne's use of the supernatural in his tales has truly a historic value. It preserves for us the fantastic melancholy of the Puritan imagination. Those forbears of ours everywhere perceived the influence of the bodily devil. He was as real to them as flesh and

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blood are to us. Their belief in witchcraft and demonic possession was the logical outcome of their terrible theory of religion." Lest this quotation give the wrong impression, that Hawthorne was interested in this material only for artistic purposes, let me say that the temper of his mind was to be concerned with sin and evil, even as the Puritans were; also, the temper of his mind was to be concerned with the symbolic, even as Julia Ward Howe has pointed out that the Puritans were. But that, while an important point, must wait. It follows from this brief view of Calvinism with relation to Hawthorne not that he was concerned with Calvinist doctrines but that his Calvinistic preoccupation with sin and evil was due to his temper of mind.

Let us now notice some treatment of sin and evil in Hawthorne's writings. "The Scarlet Letter, incidentally laid in Puritan New England, treats the social consequences of the adultery of Hester Prynne and the minister Dimmesdale and the character consequences of her confessed guilt and his hidden guilt. The House of the Seven Gables treats the consequences, through several generations, of the unjust treatment ^{by} Colonel Pyncheon of Matthew Maule. The Blithedale Romance treats the consequences of Hollingsworth's mistaken philanthropy. The Marble Faun treats the consequences of Donatello's crime in killing Miriam's persecutor. Most of the short stories deal with sin and evil. A few examples: "Envy, or the Bosom Serpent" deals with the envy Roderick

"Rory, or the Boston Serpent" deals with the envy Roderick Donatello's crime in killing Miriam's persecutor. Most of the short stories deal with sin and evil. A few examples: Philanthropy. The Marble Faun treats the consequences of Hawthorne treats the consequences of Hollingsworth's mistaken treatment of Colonel Pyncheon of Matthew Massey. The Blithedale consequences, through several generations, of the unjust his hidden guilt. The House of the Seven Gables treats the and the character consequences of her confessed guilt and of the adultery of Hester Prynne and the minister Dimmesdale laid in Puritan New England, treats the social consequences Hawthorne's writings. "The Scarlet Letter", incidentally let us now notice some treatment of sin and evil in with sin and evil was due to his temper of mind. Calvinist doctrines but that his Calvinistic preoccupation with relation to Hawthorne not that he was concerned with must wait. It follows from this brief view of Calvinism the Puritans were. But that, while an important point, the symbols, even as Julia Ward Howe has pointed out that were; also, the temper of his mind was to be concerned with was to be concerned with sin and evil, even as the Puritans artistic purposes, let me say that the temper of his mind that Hawthorne was interested in this material only for of religion." Least this quotation give the wrong impression, possession was the logical outcome of their terrible theory blood was to us. Their belief in witchcraft and demons

Elliston has, an egotism manifesting itself as jealousy; "The Birthmark" with Aylmer's presumption in attempting to make his wife perfect by removing her one physical imperfection, a birthmark; "Rappaccini's Daughter" with Rappaccini's inhuman scientific experimenting with poisons on his own daughter; "The Gentle Boy" with the unjust persecution of Quakers by the Puritans and the fanatical devotion to martyrdom by Ibrahim's mother Catherine; "The Shaker Bridal" with the unnatural prolonged refraining from the consummation of the love of Martha and Adam; and "Lady Eleanore's Mantle" with the abasement of the haughty Lady Eleanore. All Hawthorne's long works and most of his short ones show preoccupation with sin and evil.

That he should be so attentive to sin and evil is due to the temper of his mind. In moral matters not a reformer but an observer and in living not active but passive, as Brownell points out, Hawthorne, in all his writing, notes, letters, essays, and stories, shows a sensitiveness to symbol and allegory in their moral significance. Constantly recurring is his use of sunshine, symbolical of purity and health. The following note in his journal shows sunshine as symbolic of purity contrasting with a blood spot as symbolic of crime, or sin: "A ray of sunshine searching for an old blood spot, through a lonely room." At Monte Beni, in The Marble Faun Donatello's family "possessed the gift from the oldest of old times of expressing good wine from ordinary grapes, and a ravishing liquor from the choice

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growth of the vineyard.¹ And this ravishing liquor is called Sunshine, symbolic of physical health or happiness, as we see from Kenyon's speech to Tomaso, the butler: "As long as your grapes produce that admirable liquor, sad as you think the world, neither the count nor his guests will quite forget to smile."² Sunshine, symbolic of happiness, is frequently contrasted with shadows, symbolic of unhappiness, as, for example, Hawthorne in "Edward Fane's Rosebud" treats the old widow type of nurse and funeral mourner as symbolic of the unhappiness she ministers to: "It is easier to conceive that such gloomy phantoms were sent into the world as withered and decrepit as we behold them now, with sympathies only for pain and grief, to watch at death-beds and weep at funerals. Even the sable garments of their widowhood appear essential to their existence; all their attributes combine to render them darksome shadows, creeping strangely amid the sunshine of human life."³ Hawthorne's friend Horatio Bridge built a dam that was immediately torn out by the flooded river. To Hawthorne that suggested an allegory on the vanity of trying to bind nature. "The Minister's Black Veil" has the label "A Parable" and points out, through the strange symbolic action of Parson Hooper in wearing a black veil till death, that everyone hides a secret from his neighbor, has a veil over his face. Dying, Parson Hooper says, "I look around me, and, lo! on every visage a Black Veil!"⁴ "The Lily's Quest" has the label

1. Marble Faun Vol. II, p. 15

2. Marble Faun Vol. II, p. 18

3. Twice-Told Tales, p. 516

4. Twice-Told Tales, p. 69

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"An Apologue" and tells how Adam Forrester finds the best site for the Temple of Happiness to be on an ancient sepulchre, symbolic of death. His beloved, Lily, is buried there, thus carrying her happiness into Eternity. Death is necessary for Eternal Happiness. The Shadow of Affliction, Walter Gascoigne, who has discouraged the building of the Temple on any other site says to Adam, when he has decided to build there: "'And so---you have found no better foundation for your happiness than on a grave!'

"But as the Shadow of Affliction spoke, a vision of Hope and Joy had its birth in Adam's mind, even from the old man's taunting words; for then he knew what was betokened by the parable in which the Lily and himself had acted; and the mystery of Life and Death was opened to him.

"'Joy! joy!' he cried, throwing his arms toward heaven, 'on a grave be the site of our Temple; and now our happiness for Eternity!'

"With those words, a ray of sunshine broke through the dismal sky; while, at the same moment, the shape of old Walter Gascoigne stalked drearily away, because his gloom, symbolic of all earthly sorrow, might no longer abide there, now that the darkest riddle of humanity was read." "Fancy's Show Box" has the label "A Morality"; "David Swan", "A Fantasy"; "The Threefold Destiny", "A Fairy Legend"; and "Feathertop", "A Moralized Legend". Parable, apologue, morality, fantasy, legend, moralized, legend--all are of

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the nature of allegory. Then too, "Egotism, or the Bosom Serpent" and "The Christmas Banquet" are labeled "Allegories of the Heart". Also, there are many allegories that are not labeled as such but that are pointedly so by their material, as indicated in the title, such essays as: "The Hall of Fantasy", "Monsieur du Miroir", and "The Intelligence Office". And practically all of Hawthorne's stories deal, whether or not we can tell so from the title, with allegory in that the characters are types. The fact that characters have local habitations and names and do definite acts does not alter this. Drowne, in "Drowne's Wooden Image", becomes inspired, in Boston, and produces a masterpiece, according to the judgment of John Singleton Copley, for Captain Hunnewell's ship Cynosure, which is lying in Boston harbor. But is Drowne portrayed by Hawthorne as an individual? What color is his hair? What figure has he? What uniqueness as a physical person? Or, what uniqueness as an artisan, one woodcarver of many woodcarvers; or as an artist? As an artist he is headstrong, as all real artists are supposed to be. What is the importance of having the scene happen in Boston? Why not in New York, or San Francisco, or Portland? And why Copley, in preference to any other artist? How is his appreciation of Drowne's genius any different from that any other artist would have? Questions like these can be asked about any of Hawthorne's characters, Rappaccini, the devotee to science; Robert Danforth, the man of material

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strength; David Swan, the traveler unaware of near misses of fortune's benefits and calamities; the ambitious guest, a man wanting to leave a monument for those coming after him to realize who and what he is; Adam and Martha, a betrothed pair that have held off becoming married so long that they are now divided in interest; Chillingworth, the revenger who destroys his own soul in the revenging; Hepzibah, a sour, ungainly old maid, Donatello -- is it possible that Donatello can be considered an individual? What is he, an embodiment of the conception of the nature of man that grows from animal health and happiness into an awareness of conscience and a moral health? If he is an individual, then, so are Apollo, the embodiment of the power of the sun, Boreas, that of the north wind, and God, that of the creative force in the universe. And perhaps they are. But if we asked personal questions about Donatello we would get answers to only a few: What does he look like? Praxiteles' The Faun (definite but weakened by the statement that is only a resemblance). What individual characteristics has he? Pointed and furry ears, perhaps. Perhaps! And perhaps this Donatello is portrayed as an individual.

Suppose that he have pointed and furry ears. Do these make him an individual? These stigmatize Donatello. Other characters have stigmas. Chillingworth has his deformity, Westervelt his metallic laugh, Dimmesdale his habit of pressing his hand over his heart, Wakefield his obliquity

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are now divided in interest; Chillingworth, the revengeer who
destroys his own soul in the revenge; Hester, a sinner,
uneasily old maid, Donatello -- is it possible that Donatello
can be considered an individual? What is he, an embodiment
of the conception of the nature of man that grows from
animal health and happiness into an awareness of conscience
and a moral health? If he is an individual, then, as are
Apollo, the embodiment of the power of the sun, Boreas, that
of the north wind, and God, that of the creative force in
the universe. And perhaps they are. But if we asked per-
sonal questions about Donatello we would get answers to
only a few: What does he look like? Frivolous? The form
(definite but weakened by the statement that is only a
resemblance). What individual characteristics has he?
Pointed and furry ears, perhaps. Perhaps! And perhaps
this Donatello is portrayed as an individual.
Suppose that he have pointed and furry ears. Do these
make him an individual? These distinctive Donatello. Other
characters have stripes. Chillingworth has his deformity,
Westervelt his metallic laugh, Dimmesdale his habit of
pressing his hand over his heart, Wakelield his oddity

of gait, Hilda her white hand, Georgianna her birthmark, and Old Moodie his eye-patch. What is the importance of such stigmas? Their importance is only to emphasize the trouble or the underlying nature of the character. For example, Chillingworth's deformity of stature symbolizes his deformity of soul, which is the result of his revenging himself upon Dimmesdale; Westervelt's metallic laugh is symbolic of his superficial nature that has held down Zenobia and has exploited the supersensitive Priscilla; and Georgianna's birthmark is a symbol of the necessary element of the earthy or material in human perfection. While stigmatization intensifies the portrayal of the character it does not make it more individual. Its use is merely as a label to keep the reader's conception of the character focused on the essential feature. Brownell suggests this allegorical use of characters as types in the following quotation: "In no other fiction are the characters so little characterized as in his, where in general their raison d'être is what they illustrate, not what they are."

Most of these examples have come from non-Puritan material, thus indicating that in all his writing, non-Puritan as well as Puritan, Hawthorne thinks in terms of symbol and allegory. And the thinking in terms of symbol and allegory is a decided Puritan trait, for, as evidenced in Jonathan Edwards' sermons, the Puritans had the tendency of suggesting meanings and morals by use of the abstract

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forms of symbol and allegory. That he consciously thought thus while writing at least one of his books is evident from the following reference to the Mosses from an Old Manse in a letter he wrote to Fields: "Upon my honor, I am not quite sure that I entirely comprehend my own meaning, in some of those blasted allegories; but I remember that I always had a meaning, or at least thought I had." And in this use of symbol and allegory Hawthorne's use of characters as types plays an important part.

The treatment of characters as types, not individuals, in its lending to the allegorical application of the portrayal of one group of characters to other like groups, adds to Hawthorne's use of symbol and allegory to show the temper of his mind. This temper is to observe the moral experience of human nature, the soul, or, as he calls it, the heart. Thus, in his preoccupation with the soul he shows a definite Puritanic trait.

But it is not quite clear that he shows the Puritanic trait of preoccupation with sin and evil because of essential personal temper of mind. By essential I mean independent of the impress of Puritan tradition in New England, Salem, and his family history. Rather, this Puritanic tradition may have impressed him dominantly. New England thought was still Puritanic in its morals, if not in its religion, during his lifetime. Salem, the city of witchcraft, was especially rich in Puritanic interest. And his family tradition showed

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more violent Puritanism than that of even most Salem families. The first Hawthorne, then named Hathorne, to live in New England was such an admirable Puritan, godly, severe, just, and forceful, that Salem gathered him unto themselves by giving him a piece of land in exchange for the benefit to it gained by his moving there from Dorchester. Later, John (Major) Hathorne, "the great grandfather of Nathaniel Hawthorne, was a magistrate at Salem in the latter part of the seventeenth century and officiated at the famous trials for witchcraft there." Morris states his nature: "Justice with him was austere and exacting virtue; sin, a necessary preoccupation."² The general tradition of these two and others of his ancestors may have had quite an effect upon Hawthorne's temper of mind. Reasoning from Hawthorne's aloof and unfriendly attitude in life, from his general pessimism, and from his use of this particular tradition in The House of the Seven Gables, Morris, in The Rebellious Puritan, believes that Hawthorne was all his life, but especially in his adolescent years, burdened by a complex, handed down to him from his ancestors, resulting from the persecution Justice Hathorne practiced upon a certain woman under the charge of practising witchcraft. A curse called down upon Justice Hathorne's head seemed to be effective, for the justice's fortune declined from then on, leaving, according to Morris, the future generations to feel themselves especially marked out for the displeasure

¹The House of the Seven Gables, p. XIII

²The Rebellious Puritan, p. 18

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of God, a race apart. This is, according to Morris, Nathaniel's special inheritance: "As Nathaniel brooded upon the lives led by his ancestors, the conviction grew upon him that his line was set apart----as though to be a Hawthorne were a kind of doom---" But Morris has here carried a tenable theory too far. Because of lameness Nathaniel Hawthorne had been inactive and secluded for several years of his boyhood; because of a reclusive and unsocial mother (notice that this trait does not enter the family life through the paternal side) he had not mixed in Salem society before or after college; and because of family poverty he had, with his mother, spent a year away from people in the Maine woods. These last reasons can mostly explain his aloof, detached attitude on life. That this aloof attitude should preoccupy itself with the occurrences of sin and evil can be explained, though Morris goes too far, by the impression on Hawthorne of Puritan tradition.

This is a generally accepted explanation of the Puritanic traits of Hawthorne. Brownell says, "His environment furnished him material exactly, exquisitely, suited to his genius."² And Moncure D. Conway says: "It is sufficient raison d'etre even for the witch-and-quaker persecuting Puritanism that it produced at last a genius able to show its grandest soul in the woman (Hester Prynne) it tortured and branded."³ The Scarlet Letter is by most

1. The Rebellious Puritan, p. 27

2. American Prose Masters, p. 97

3. Hawthorne centenary Celebration, p. 124

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critics considered his best work. And as such it shows best, in addition to its treatment of Puritan material, the expression in Hawthorne of Puritan traits.

Hawthorne does, then, express Puritanism. Although he does not hold the doctrines of Calvinism, he does, through his interest in symbolism and allegory and perhaps because of the impression on him of Puritan tradition, express the Puritan preoccupation with sin and evil.

III His Transcendentalism.

A. His Romanticism other than transcendentalism.

Hawthorne's transcendentalism is his chief expression of romanticism. Romanticism as contrasted with realism is the interest in freedom, physical and moral. During the time Hawthorne was writing, it caused Byron to die aiding the Greek revolution, it led Shelly into antisocial attitudes, it led Scott and Coleridge to the use of medieval lore and superstition, it led Wordsworth to the worship of Nature, and it led the transcendentalists in and around Boston to the Brook Farm experiment. As contrasted with classicism Barrett Wendell defines romanticism in the following: "The essence of the classic art is perhaps that the artist realizes the limits of his conception, and within those limits endeavors to make his expression completely beautiful. The essence of the

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romantic spirit is that the artist, whatever his conception, is always aware of the infinite mysteries which lie beyond it." And the romanticist is dissatisfied with the limited concept. Or, to him any definite concept is fatal, for it places the emphasis on itself rather than, as it should, on the mysteriousness of the mystery. Let me illustrate Barrett Wendell's contrast. A classical poet would, to express a sentiment, take an established form, such as a Shakespearean sonnet, and try to put the utmost connotation into the set form, in the case of this sonnet the fourteen iambic pentameter lines, riming abab cdcd efef gg. In contrast, a romantic poet would, to express the same sentiment, disregard all laws and concentrate upon the connotation in the attempt to be so powerfully expressive that he would penetrate into the passion of which all laws of composition are "broken lights". In both contrasts, that between romanticism and realism and that between romanticism and classicism, it appears that romanticism has one chief characteristic, the urge to freedom. Transcendentalism in its vagueness and its emphasis upon both human independence and the importance of a mysterious purpose in the universe is one of the manifestations of romanticism.

But apart from his transcendentalism Hawthorne's romanticism is decidedly little apparent. To emphasize the importance of his transcendentalism let me show his other

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romantic expressions.

An early romantic interest may have been started by his reading when he was confined to the house on account of lameness. Morris tells us that: "At eleven----he reads Shakespeare----Thomson and Rousseau." Even Emerson, with all his Rousseauistic theory didn't read Rousseau. Yet, if this reading gave Hawthorne any interest in romanticism, it became lost in the transcendentalism he later adopted. He seldom, if ever, becomes concerned with a return to nature, the evil of the social contract, or the rights of man. He does believe in the validity of instinctive perception, but that is swallowed up in his transcendentalism.

His short participation in the Brook Farm experiment was motivated somewhat by an early-disillusioned romantic wish to liberate humanity by an improved social scheme, although the principal reasons were his expectation that at the farm he would find seclusion and leisure for writing, along with physical exercise, and his hope to find a congenial situation in which to start married life. His family did not approve of his joining the project. In that for the first time in his life he asserted his independence of his family wishes and in that he entered a social experiment at all, he shows some romantic character.

Late in life, Hawthorne found a congenial atmosphere in the artist colony in Rome. Mrs. Maud Howe Elliott says, "In Rome he found a group of pioneers of art, and his

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imagination responded to the ideal that had brought them across the seas.¹ Also, he found the art of these pioneers often better than the treasures of the art galleries. For example, he found especial excellence in the sculpture of an American named Story. This appreciation of pioneers is a romantic attitude.

Another romantic trait is his attitude toward settling down toward the end of his life, after residing abroad, principally in England and Italy, for several years. In a letter to his old friend Horatio Bridge, in which he talks about buying a house, Hawthorne says: "The worst of it is, I must give up all thoughts of drifting about the world any more, and try to make myself at home in one dull spot.²" Yet he is perplexed at his own attitude. Further on in the same letter he says: "It is rather odd, with all my tendency to stick in one place, I yet find great delight in frequent changes---³" This is not a very pronounced romantic attitude.

Also, Hawthorne was a mild modernist. In his journal after a discussion of the weakness of modern sculpture he wrote: "Then let the art perish as one that the world has done with, as it has done with many other beautiful things that belonged to an earlier time.³" Again in the journal in speaking of a modern church built in a medieval style, he says: "But, methinks, we had better strike out any sort of architecture, so it be our own, however wretched, than thus

¹ Hawthorne Centenary Celebration, p. 90

² Personal Recollections of Nathaniel Hawthorne, p. 168 *ibid.*

³ The Heart of Hawthorne's Journals, p. 282

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tread back upon the past---" And after visiting the British Museum he wrote: "The present is burdened too much with the past. We have not time, in our earthly existence, to appreciate what is warm with life, and immediately around us; yet we heap up all these old shells, out of which human life has long emerged, casting them off forever. I do not see how future ages are to stagger onward under all this dead weight, with the additions that will be continually made to it."² But this attitude toward tradition was not strong enough to keep him from visiting all the ruins and historic spots in England he had time to visit during his consulship at Liverpool!

Another of Hawthorne's traits, and one Brownell makes much of, is his addiction to fancy, as contrasted with imagination. "And", Brownell says, "he neglected his imagination because he shrank from reality."³ Surely the shrinking from reality is a romantic trait. What is the difference between imagination and fancy? In Brownell's words, "Imagination and fancy differ, according to the old metaphysic, in that both transcending experience, one observes and the other transgresses law."⁴ Now Hawthorne's fancy does not transgress law. By the definition of "the old metaphysic" there is only imagination in Hawthorne. But of this I shall say more later. What Brownell is drawing attention to is that this imagination becomes fanciful in so far as it becomes so attractive to Hawthorne

1. The Heart of Hawthorne's Journals, p. 328. 2. Ibid. 206

3. American Prose Masters, p. 83

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that he pays more attention to it than to the reality it represents, thus causing the reader to lose sight of the reality. A quotation from Brownell will explain further: "His frequent theme--the soul and the conscience--absolutely implies the recognition of law and involves its acceptance. And philosophically his conception of his theme fundamentally, even fatalistically, insists upon it. Three of the four novels embody its predetermination. But too often in his treatment of his theme its basis crumbles. The centre of gravity too often falls outside of it--falls outside of law as well as of experience--because reality impresses and appeals to him so little, because his necessity for dissolving it into the insubstantial is so imperative, that the theme itself is frittered away in the course of its exposition. The law, the moral truth, which is the point of departure, or, as I say, the foundation of his more serious work, is not only enforced, but positively enervated. At every turn the characters and events might, one feels, evade its constraint, so wholly does the unreal and the fantastic predominate in both their constitution and their evolution. Beings so insubstantial and transactions so fantastic (one or both elements are generally present) can but fitfully and feebly illustrate anything so solid and stable as the moral principles upon which the real universe is conducted." This charge of Brownell is well made, but, and here is my point, it is a charge of a weakness in

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handling the thought, of a transfer of emphasis to the representation from the idea. Thus the romanticism in Hawthorne's use of fancy lies in his exaggeration of expression, as the blossoms on a rose bush cover the vines. This romantic richness, or disturbance of balance, is, perhaps, Hawthorne's only form of romantic richness.

It is interesting to note the few indications of conscious use of a romanticism. The first long thing he wrote after he left college was Fanshawe. Of this book Erskine says: "There is little to suggest his typical genius----Hawthorne is apparently trying to write in the Scott vein, that is, attempting the one thing he could not accomplish, a romantic story of adventure." That Hawthorne himself realized how out of character this book was is shown by his having burned all copies except one. During the last weeks of his writing The House of the Seven Gables Hawthorne wrote to his publisher, James T. Fields: "Sometimes when tired of it, it strikes me that the whole is an absurdity from beginning to end; but the fact is, in writing a romance, a man is always, or always ought to be, careering on the utmost verge of a precipitous calamity, and the skill lies in coming as close as possible, without actually tumbling over²." This statement is, however, not very convincing. It sounds too frivolous. Hawthorne could be waggish in a clumsy way, especially in his letter writing. And here he is, I think, simply "talking". And he strikes

¹ Leading American Novelists, p. 192

² Yesterdays with Authors, 56

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the same note after the publication of The Marble Faun in a letter to the same man, Fields. "The book----is an audacious attempt to impose a tissue of absurdities upon the public by the mere art of style of narrative." While these two statements by Hawthorne assert a decidedly romantic attitude, they cannot, it seems to me, be taken seriously. Much more probably worth notice are two other comments by him on The House of the Seven Gables. Writing to Fields at the same time he forwarded the manuscript to him, Hawthorne comments on the possibility the story will be less successful than The Scarlet Letter because it deals with a period nearer the, to him, present time: "It has undoubtedly one disadvantage in being brought so close to the present time; whereby its romantic improbabilities become more glaring²." Here he indicates a romantic principle, the use of material distant in time. And shortly after writing to Fields, Hawthorne writes to Bridge: "I should not wonder if the romance of the book should be somewhat at odds with the humble and familiar scenery in which I invest it." Here also he indicates in his free imaginative treatment of a familiar town, Salem, that romantic principle, escape in time. From these facts and statements, we cannot accuse Hawthorne of having more than a limited romanticism in his writings.

Perhaps his strongest manifestation of romanticism outside of transcendentalism is his interest in many types

1. Yesterdays with Authors, p. 89

2. Yesterdays with Authors, p. 56

3. Personal Recollections of Nathaniel Hawthorne, p. 125

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which I invest it." Here also he indicates in his true
imaginative treatment of a familiar town, Salem, that
romantic principle, escape in time. From these facts and
statements, we cannot accuse Hawthorne of having more than
a limited romanticism in his writings.
Perhaps his strongest manifestation of romanticism
outside of transcendentalism is his interest in many types

of individuals. Bliss Perry says in Park-Street Papers: "Time and place and circumstance conformed to his feeling for the Romantic. Indeed, his sensitiveness to the Romantic note affects his characters throughout. They include a wide range of individualities-----" In his life Hawthorne showed a great interest in individuals. Shortly after college he traveled through New England inspecting a stage-coach line for his uncle. On this trip he had a keen interest in all the kinds of people that he naturally came into contact with. His journals, also, show the same interest. He was always noting, for possible future use, such unusual individuals as a French teacher, friend of Bridge's, a very personable sea captain, a boy musician on the ferry in Liverpool, or a striking Jewess at a London banquet. And his stories and essays are full of collections of types; for example: In The House of the Seven Gables the chapter "The Arched Window" shows Clifford reacting to all the types of street activity that go on beneath the arched window. "Clifford had an opportunity of witnessing such a portion of the great world's movement as might be supposed to roll through one of the retired streets of a not very populous city." In The Scarlet Letter the chapter "The New England Holiday" shows all types of people of that time and such place. "The picture of human life in the market-place, though its general tint was the sad gray-brown, or black of the English emigrants, was yet enlivened by some diversity of hue---Indians--the buccaneer--Puritan

1. Park Street Papers, p. 93

2. The House of the Seven Gables, p. 192

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elders--" In The Blithedale Romance a group of people with diverse occupations join in an attempt to start a socially ideal type of community. "We had stepped down from the pulpit; we had flung aside the pen; we had shut up the

²
ledger---" In The Marble Faun Miriam and Donatello start dancing in the Borghese gardens, and many types of people join them: plebeian damsels, contadinas, a modern Roman, French soldiers, German artists, one of the Pope's Swiss guardsmen, English tourists (one of them a lord), a herdsman or two, and a few peasants. In "The Celestial Railroad" the author on the way by railroad to the Celestial City has for companions Mr. Smooth-it-Away, Mr. Live-for-the-World, Mr. Hide-Sin- in-the- Heart, and Mr. Scaly-Conscience, and when he visits Vanity Fair he meets the ministers Rev. Mr. Shallow-Deep, Rev. Mr. Stumble-at-Truth, Rev. Mr. This-to-Day, Rev. Mr. Bewilderment, Rev. Mr. Clog-the-Spirit, and Rev. Mr. Wind-of-Doctrine. These examples are only a few of the many collections of types in Hawthorne.

I have said types of individuals. Further in the preceding quotation from Perry we have the statement:
"----but they (individuals) are not depicted by the usual methods of realistic portraiture--- He did not trouble himself--and us--with dialect. Indeed, all his characters, like Browning's, talk much the same language³--" Here Perry has mentioned one way in which Hawthorne's characters are not individuals. In my discussion of Hawthorne's Puritanism

¹ The Scarlet Letter, p. 307

² The Blithedale Romance, p. 341

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I have suggested that in all ways his characters are not individuals, but types. Yet Bliss Perry, in a different work, A Study of Prose Fiction, has, in discussing the romantic tendency to deal with morbid subjects, made the mistake of charging Hawthorne with the worst type of romantic expression: "The fondness for morbid states of mind has kept pace with the unnatural interest in morbid conditions of the body----How many stories of Balzac or, even of Hawthorne might be called 'The case of Mr. ----'?" Probably Perry has in mind such a story as "Rappaccini's Daughter" or "Egotism; or, The Bosom Serpent". While stories like these do deal with morbid conditions of the body, the interest in the story is not in that condition; it is in what the condition symbolizes. And while the symbolizing is for the character, it is for the character as a type.

So, when we say that Hawthorne's chief manifestation of romanticism outside of transcendentalism is his interest in many types of individuals we have not said much. There is plenty of romanticism in an interest in individuals, but not in types.

To review briefly Hawthorne's romantic traits outside of transcendentalism: He read Rousseau but shows no Rousseauistic tendencies outside of transcendentalism. He showed a brief romantic interest in social reform by joining the Brook Farm experiment. He approved of pioneers in art and showed a modernistic attitude toward art while
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he was in Rome. He disliked settling down in his last years, though he considered himself one who was inclined to stick in a place. He was, we see by very few of his comments, a mild anti-traditionalist, who enjoyed visiting spots rich in tradition. He is credited by Brownell with a romantic use of fancy, which, upon inspection, is, as I shall show later, exuberantly applied imagination. He jokingly says he has in The House of the Seven Gables and The Marble Faun dealt with romantic absurdities. He realizes the romantic escape-in-time principle in The House of the Seven Gables. He has the romantic trait of a strong interest in characters--as types! Of all this the strongest element of romanticism comes in his awareness of his use of the escape-in-time principle in The House of the Seven Gables. What a weak case for the importance of the romantic, especially the Rousseauistic, traits in Hawthorne outside of transcendentalism.

B. His Transcendentalism

1. The chief expression of romanticism in Hawthorne's time in America was transcendentalism. While he shows romanticism very feebly in other expressions of it, Hawthorne shows it very decidedly in this. And we can see his transcendentalism in not merely his traits, as we saw his Puritanism, but rather his direct concern with its doctrines, as definitely as these can be determined.

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transcendentalism is important in addition to his concern with Puritanism is indicated in this comment by Bliss Perry: "Yet neither his inheritance in Puritanism nor his profound study of it is enough to account satisfactorily for his choice of themes for his stories. Judged by his reading, by his friends and associates, by the spiritual emancipation which was already liberalizing New England when he began to write, he was Transcendentalist rather than Puritan."

Except for the above-mentioned spiritual emancipation which was already liberalizing New England when he began to write, the chief source of his interest in transcendentalism came from his associates. And this general spiritual emancipation had a weak, possibly almost negligible, influence on Hawthorne. Not only do we find no mention of religious or doctrinal concern in him before he after college meets the Peabodys in Salem, but also we find no interest in religious or doctrinal matters. But the Peabodys in Salem, and later in Boston, initiated him into the mysteries of, and introduced him to the leaders of, transcendentalism. Sophia Peabody, whom Hawthorne courted, and later married, was an ardent Emersonian. Of course Emerson was one of the bright stars of the New England transcendentalist movement. Moreover, Sophia's sister Elizabeth was the publisher of The Dial, the organ of the movement. How could Hawthorne avoid becoming familiar and interested, at least politely, with transcendentalism?

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F. B. Sanborn comments, "The influence of the Peabodys and their circle, which included Emerson, Alcott, and the Channings, with other disciples of the Newness which had been christened Transcendentalism".

Furthermore, there was a practical result to this interest in Transcendentalism. Sanborn says: "--George Bancroft--(one of the group Hawthorne became acquainted with)--had an inclination to Transcendentalism, and appointed Hawthorne to a minor office in the (Boston) customs house.²" This act, especially at a time when Hawthorne was almost despairing of finding a position, certainly could have had no other effect than to draw him more securely into the fold. And after he lost his position because of change in political party power, he found what he considered another practical advantage in being a transcendentalist. Although the Brook Farm project was experimental he believed so much in its usefulness to him as a place to write and yet get the benefit of physical exercise, and perhaps to later live with Sophia, that he invested a thousand dollars as his part in setting up the undertaking.

After leaving Brook Farm, for a second time, Hawthorne married Sophia Peabody and went to Concord to live. And Concord was the Delphi of the transcendentalists. There lived Emerson, Thoreau, Alcott, and their satellites. Having previously known many of these people and having made some reputation for himself as the author of

1. Centenary Celebration at the Wayside, p. 175
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Twice-Told Tales, he was naturally welcomed into their social group. In time he became very friendly with Channing and Thoreau. Emerson was eager to be intimate with him, but unsuccessfully.

For four years Hawthorne remained in Concord. For the most part a non-disputant in the transcendental discussions, he observed the transcendental theories not from their theorists and adapted to his concerns what interested him. Except for his last years in Concord, before his death, he never again fell under the direct influence of the transcendentalist movement. However, it is to be doubted if this made any difference to his attitude toward it from then on. He had already heard, probably again and again, all the important ideas of the movement. And, as we shall see, he shows a reaction to all these important ideas.

2. Definition of transcendentalism

What, then, is transcendentalism? A wild, romantic suggestion is given in this quotation from Emerson, according to Moncure D. Conway: "'A transcendentalist is one who has caught a glimpse of that terrible thing that we are'".

A clearer view is given by Frank Preston Stearns: "The essence of transcendentalism is the assertion of the indestructibility of spirit--that mind is more real than matter, and the unseen than the seen." This emphasis upon mind was arrived at, according to Wendell, by the following process: "----these impulsive and untrained philosophical

1. Centenary Celebration at the Wayside, p. 131

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thinkers of nascent New England were idealists. With the aid of reading as wide as their resources would allow, they endeavored to give themselves an account of what the universe really means. They became aware that our senses perceive only the phenomena of life, and that behind these phenomena, beyond the range of human senses, lurk things not phenomenal-- With unscientific enthusiasm for freedom the first enfranchised thinkers of New England troubled themselves little about phenomena, and devoted their energies to thinking and talking about that great group of undemonstrable truths which must always transcend human experience." Influenced by Rousseau and the German philosophers, especially Kant, directly and indirectly by way of Coleridge and Carlyle, the American thinkers of the early nineteenth century with true romantic spirit concerned themselves with the transcendent reality back of the phenomenal world. Therefore, they were dubbed transcendentalists.

While every transcendentalist had his different slant on things, all the transcendentalists were similar in two ways. First, by their very emphasis upon the validity of the transcendent reality they were idealists. Their attitude toward concept and thing was Platonic. Second, they believed in innate ideas. In describing this Wendell says: "Just as the normal body is born with a sense of touch or of sight, the Transcendentalists held, the normal soul and spirit are born with a sense of right and wrong. So, less certainly but very probably, the normal mind is born with a sense of

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truth and falsehood. Very good; when a question is presented, all you need do is to inquire of yourself whether it is true. Answer yourself earnestly, and the question is settled. This is particularly true when the question concerns right and wrong. Human nature is good; you are made right,---mind, body, soul, spirit, and all. Obey yourself and you need have no fear. All things worth serious interest transcend human experience; but a trustworthy clew to them is to be found in the unfathomable excellence of human minds, souls, and spirits." Thus, in this romantic expression, transcendentalism, the intellectual product is the assertion that spirit is superior to outward reality and the moral excuse for the shift of values is the belief that man by his innate ideas is by constitution spiritually independent of the world of reality. So, all transcendentalists have the two common and fundamental principles of idealism and a belief in the doctrine of innate ideas as the product and the excuse of their movement.

But these general principles are not as well known as their specific developments. Transcendentalism is better known by its chief doctrines, those of intuition, the Over-soul, Nature, self-reliance, and compensation.

The first of these, intuition, is the doctrine of innate ideas plus the authority of a divine power that gave the innate ideas and that is still giving instructions directly to man's mind during his life. The word intuition means the

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knowing without learning, the becoming immediately aware of things without the interposition of any agency, especially the agency of the five senses. The expression innate ideas means man's having implanted in him before birth definite concepts or ideas, especially those of right and wrong. Thus intuition, or, as it is often called, instinct, as the means of communication with an organized divine intelligence, having the purpose of carrying out his plans, becomes more consequential than the unsystematic awareness of right and wrong through the agency of innate ideas.

While this is the doctrine, in the thought and writings of the transcendentalists it also grew to become practically the same thing as instinct. Thus, from meaning a direct knowledge of the divine power's intent the transcendentalists stretched the idea of the word intuition until in their meaning immediate knowledge of any external happening or import they made it practically synonymous with instinct.

A corollary of intuition is passivity. This is the doctrine that the transcendental divine reality acts through man only when he passively submits his will to divine will. He can store up power and receive instructions intuitively for his self reliance only by being passive toward the divine power. In the words of Tennyson: "Our wills are ours, to make them thine." Without the doctrine of passivity the doctrine of intuition would be foolish. The concept of an absolute power must provide for an entire submission in the

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subjects of that power. The same broadening of scope has happened here, however, that has happened in the intuition concept; that is, this doctrine describes not only the relation of man to the divine power but also the relation of man to all phenomenal nature. The explanation is that as well as trusting the divine power to guide him, he must trust the efficiency of the organized divine power with relation to other of its manifestations in Nature. Or, he must trust its power to harmonize.

The organized divine intelligence is the second, the over-soul. What the transcendentalist has been concerned with, the world of transcendent reality beyond the phenomenal world, is, the seeker discovers, not plural but unitary and organized, an intelligence directing him and responsible for all nature at every moment and in every action.

Nature, the third chief doctrine, is the manifestation of the over-soul. It is the body in which the divine spirit finds location and action. Consequently it is of a divine character. Emerson finds the same spiritual material in different modes of Nature, physical nature and man. And in accounting for the instinctive interest man has in nature, he says: "Man vegetative speaks to man personified." Physical nature and man have both an essential basis in the transcendental spiritual reality.

The fourth doctrine, compensation, believes that the over-soul working in nature is always striving for a balance.

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The fourth doctrine, compensation, believes that the over-soul working in nature is always striving for a balance.

A deficiency here will be compensated for by an excess there; virtue has its reward, and evil has its punishment; so a complete view of Nature will show nothing out of order or proportion.

A corollary of compensation is the doctrine of circles. According to Emerson: "---all nature is the rapid efflux of goodness executing and organizing itself"; change is all important; "The only sin is limitation;---There is no virtue which is final; all are initial"; and "Life is a series of surprises."³ The doctrine of circles is not only weak but more--it is weakening to the idea of purposive unity in the over-soul doctrine.

The fifth, and last, chief doctrine of transcendentalism is self-reliance. The logical attitude for the transcendentalist who trusts his intuitions from the transcendental world of reality because the organized divine intelligence, or over-soul, is expressing itself through him--the logical attitude because of all this is an assertion of individual privilege. He will do what he wants to do because the over-soul tells him to do it. Emerson says, "Trust thyself: every heart vibrates to that iron string."⁴ And since every person follows, whether his heart does or not, the wishes of the over-soul, which has him arranged for in the system and plan expressed in Nature, the social result of self-reliance will be harmony.

In brief summary: Intuition, or instinct, is expanded

~~1. Emerson's Essays, p. 346~~
 1. Emerson's Essays, p. 191
 2. Emerson's Essays, p. 189

3 Emerson's Essays, p. 197
 4. Emerson's Essays, p. 29

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from innate ideas. Passivity allows the action of intuition. The over-soul, which gives intuition authority, is organized divine intelligence. Nature is the manifestation of the over-soul. Compensation is the maintaining of poise in the manifestation of the over-soul. The doctrine of circles says nature is always evolving and always good. And self-reliance is the assertion of one's dignity as an expression of the over-soul.

3. Hawthorne's transcendentalism

While Hawthorne seldom entered the discussions about transcendentalism that he attended from his early acquaintance with Sophia Peabody till he left Concord for Salem, he did keenly notice what was said; and in two ways his writings show his attention to those discussions. The first way, and one very little evident, is through comment on his characters. John Erskine says: "Hawthorne showed an increasing disposition to discuss these philosophical questions (self-reliance, compensation, and circles) in frank comment outside the plot of his romances." The second way, and one much evident, is his fiction-experiment with the transcendental doctrines. Stearns says, using Emerson as typical of the transcendentalists, "Emerson contributed the rules and Hawthorne the examples."² But the idea in this statement by Stearns is not quite accurate. While Hawthorne did somewhat objectify in terms of people and their actions what the theoretical transcendentalists only

1. Cambridge History of American Literature, p. 29
2. Hawthorne Centenary Celebration, p. 158

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generalized about, he did it skeptically, sometimes showing their doctrines to be sound in some respects but more often showing them to be false in some respects. I shall deal later in this thesis with his showing them to be false in some respects. This objectifying is, however, not particularly solid and definite; it does not by any means decisively set Hawthorne off from the transcendentalists in respect to their theorizing tendency. Does not his depiction of characters as types, and this for an allegorical purpose, keep him in the class of theorists? A more accurate statement of this way is given by Erskine: "--- he drew the inspiration for his romances not so much from their [transcendentalists'] ideas as from the neglected but inevitable conclusions of their ideas." From this statement we can see more clearly that Hawthorne's second method, fiction-experiment, is a skeptical treatment. There are, then, two ways in which his writings show his attention to the transcendental discussion he heard so much of.

The first way, his comment, we shall notice little. The second way, his experiment with transcendental doctrines, we shall notice more. Vega Curl in Pasteboard Masks says: "Where Transcendentalism really shows itself most clearly in the works of these two writers [Hawthorne and Melville] is in the material that they treat--they write, not of the external world of men and manners, adventure, and petty moralizing, but of the more subtle transcendental region of

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spiritual reality." But, since this section of the thesis is to determine Hawthorne's adherence to transcendental doctrines, I shall, in the following discussion dispense briefly with his use of the doctrines in order to draw attention to the extent to which he believed in those doctrines.

The separate doctrines of transcendentalism are no more distinctly to be seen in Hawthorne than in the other transcendentalists. Accordingly, it is impossible to treat any one doctrine by itself, disregarding the others. For instance, the corollary passivity which I shall discuss with intuition might as well be discussed with self-reliance for it is the means by which the first ministers to the second. Also, it will appear that my distinction of the over-soul as the organized divine intelligence and Nature as its objective expression is forcing upon the transcendentalists a distinction that they did not observe closely, for they were very careless in their use of the word nature and often it seems to mean the spirit back of objective expression, the spirit they called the over-soul. Thus I warn the reader of some unavoidable confusion.

Hawthorne shows a very definite interest in the first doctrine, intuition.

In an early note in his journal we see his attention to intuition under the term instinct: "A person, while awake and in the business of life, to think highly of another,

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and place perfect confidence in him, but to be troubled with dreams in which this seeming friend appears to act the part of a most deadly enemy. Finally it is discovered that the dream-character is the true one. The explanation would be-- the soul's instinctive perception." In his stories Hawthorne does not test, or experiment with, intuition; he merely gives occurrences of it once in a while. An example of this is given in The Marble Faun. After Kenyon had finished talking with Donatello "---he turned his face southward and westward, and gazed across the breadth of the valley. His thoughts flew far beyond even those wide boundaries, taking an air-line from Donatello's tower to another turret that ascended into the sky of the summer afternoon, invisibly to him, above the roofs of Rome. Then rose tumultuously into his consciousness that strong love for Hilda, which it was his habit to confine in one of the heart's inner chambers, because he had found no encouragement to bring it forward. But now, he felt a strange pull at his heartstrings. It could not have been more perceptible, if all the way between these battlements and Hilda's dove-cote, had stretched an exquisitely sensitive cord, which, at the hither end, was knotted with his aforesaid heart-strings, and, at the remoter one, was grasped by a gentle hand." And later in the story we learn that that very afternoon Hilda in distress of soul and longing for Kenyon "----leaned upon the battlements of her tower, and looked

1. The Heart of Hawthorne's Journals, p. 46
 2. The Marble Faun, Vol II, p. 47

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hand." And later in the story we learn that that very
afternoon Hilda in distress of soul and longing for Kenyon
"----leaned upon the battlements of her tower, and looked

over Rome toward the distant mountains, whither Kenyon had told her that he was going.

"'Oh, that he were here', she sighed; 'I perish under this terrible secret; and he might help me to endure it. Oh, that he were here!'" An example of its continued use is the character of Priscilla in The Blithedale Romance. Gifted with sensitivity that makes her react instinctively to the attitude of every person she associates with, especially Zenobia and Hollingsworth, Priscilla has this faculty of instinct, or intuition, exploited by Westerveld in his compelling her to act the part of the sibylline Veiled Lady. By the fewness of these examples, we can see that in his stories Hawthorne made little use of intuition under the name of intuition, or instinct.

In his comments we can see that Hawthorne believed the doctrine of intuition. Frank Preston Stearns says: "He evidently trusted the validity of his consciousness. In that exquisite pastoral 'The Vision of the Fountain' he says:--'We were aware of each other's presence, not by sight or sound or touch, but by an inward consciousness.'²" The force of this quotation is weakened, but not much, by the fact that in the story the speaker of these lines is the I of the story, not Hawthorne. However, the following quotation from his journal presents a surer case: "They (spiritualistic manifestations) are facts to my understanding----but they seem not to be facts to my intuitions and

1. The Marble Faun, p. 141, Vol II

2. The Hawthorne Centenary Celebration, p. 154

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deeper perceptions. My inner soul does not in the least admit them." Moreover, Hawthorne shows a very definite belief in intuition in his opinion on the value of words. In his journal he says: "I have felt, a thousand times, that words may be a thick and darksome veil of mystery between the soul and the truth it seeks----words (are)----merely for explaining outward acts, and all sorts of external things, leaving the soul's life and action to explain itself in its own way."² How close this is to Emerson's idea of the value of words: "Good as is discourse, silence is better, and shames it. The length of the discourse indicates the distance of thought betwixt the speaker and the hearer. If they were at a perfect understanding in any part, no words would be necessary thereon. If at one in all parts, no words would be suffered."³ In these selections we can certainly see that Hawthorne believed quite definitely in intuition.

Hawthorne uses the corollary in two ways: first, by showing a lack of spirit, or activity, in many of his characters; second, by showing a departure from it for the better; and third, by showing a departure from it for the worse. By a departure for the better I mean the turning from passivity to good actions, and by a departure for the worse I mean the turning from passivity to bad actions.

In the first way many of his characters just let things happen to them without any more protest than a cry.

1. The Heart of Hawthorne's Journals, p. 307

2. The Heart of Hawthorne's Journals, p. 62

3. A Literary History of America, p. 322

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In "The Minister's Black Veil", Mr. Hooper, the minister, becomes suddenly conscious that he is guilty in his hiding of personal sins from his townspeople. Instead of wrestling with his devil he wears a piece of black cloth over his face the rest of his life, as a self-inflicted penance and as a symbol to others. In "Edward Fane's Rosebud" the rosebud has suffered a series of misfortunes. She has been deprived of marriage with her sweetheart. She has married a man she did not love. She has become a deathbed nurse. It is all too bad, but that is all. In "The Shaker Bridal" Martha and Adam have put off their marriage because of adverse fortune so long that now it is too late, and, of course, too bad. These are a few illustrations of the direct exhibition of passivity in Hawthorne. In most of these exhibitions of a lack of activity, or reaction and struggle, we find Hawthorne disapproving; for instance, in "The Shaker Bridal" Adam is especially portrayed in a derogatory way. Adam and Martha were forced to put off their marriage because of heavy misfortunes. Martha would, in spite of the misfortune, have been willing to marry. "But Adam, being of a calm and cautious character, was loathe to relinquish the advantages which a single man possesses for raising himself in the world." Time goes by and they do not marry. "At length that calm despair which occurs only in a strong and somewhat stubborn character, and yields to no second spring of hope, settled down on

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the spirit of Adam Colburn." Thus we see Hawthorne's disapproval of this passivity, or lack of activity.

Interestingly, it appears that nowhere does Hawthorne portray a character realizing intuitive knowledge of the over-soul in passiveness. This fundamental use of passivity he simply avoids.

In passing, let me mention a consideration tied up with passivity that is most evident in this last point, direct passivity. Many people think of Hawthorne as dealing chiefly with sin and fate. I have discussed his dealing with sin at length from the Puritan angle. His dealing with fate I have not discussed, although it was suggested in the Calvinistic doctrine of predetermination. What I conclude with regard to Hawthorne's use of fate I shall discuss in the section on Hawthorne's central human interest. However, there is a connection between passivity and fate. The similarity is that both presume an absolute determination of phenomenal happening. The dissimilarity is twofold: first, that according to the doctrine of passivity man is part of the expression of the divine spirit, while according to the popular concept of fate man is separate from fate and governed by it; second, the doctrine of passivity is but one facet of an integrated, though vague, philosophy, while the concept of fate is general and not a definite principle in a consistent philosophy. Thus we see that it is careless or uninformed thinking that says that one of

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Hawthorne's chief concerns is fate.

The next two ways of showing passivity are by exhibiting departures from it. By inference these ways throw a light upon passivity itself. Properly speaking the departure from passivity, in the distinction between the conditioning of the personality for intuition and the resultant expression of personality because of the reliance upon intuition, is concerned with an expression and not a means, or characteristic. However, it is doubtful if in their hazy thinking the transcendentalists were aware of the difference. Rather, it seems true, as I have previously mentioned, that the concept of passivity came, in the minds of the transcendentalists, to include with the idea of man's relation to the divine power the idea of his relation to society. So, it may be considered fair to transcendentalism to treat departure from passivity as an expression, by reflection, of passivity.

The second way, by showing a departure for the better, I shall merely indicate here, to treat it fully later under self-reliance. An example is the action of Endicott, in "Endicott and the Red Cross", in defying England by tearing the Red Cross out of the English flag, to show that Puritan New England would not bow to Episcopacy. Then: "With a cry of triumph, the people gave their sanction to one of the boldest exploits which our history records. And", Hawthorne comments, "forever honored be the name of Endicott!" The doctrine of passivity, at least in its

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application of man's attitude toward society, would have, if he had held it, made Endicott do nothing about the threatened dominance in New England of English Episopacy. But he was active, not passive, and Hawthorne approved.

The third way, by showing a departure for the worse, has to do with Hawthorne's chief concern in his characterizations. As I shall explain in the section of this thesis marked His Central Human Interest, Hawthorne's chief concern is to suggest central virtues. From this standpoint a change for the worse does not exist unless the change leads the tendency into extreme expression, for according to the humanistic doctrine of centrality any tendency is good in moderation, evil in extremity. Thus in the numerous characterizations of extreme attitude and action in Hawthorne's stories there is expressed a departure from passivity for the worse. However, as I have pointed out, in these characterizations Hawthorne has been stressing the wisdom of centrality by showing, directly or by imputation, the un-wisdom of carrying tendencies to extremes; he has not been stressing the passivity from which they are a departure for the worse. Indeed, it may be said that by this stressing of the wisdom of centrality he suggests that the departure for the worse is a departure for the good when it stops before it becomes expressed in an extreme form, when it halts within the bounds of centrality. Thus in the treatment of extremes Hawthorne, while mainly concerned

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with centrality, suggests a criticism of passivity. Paradoxically, in the departure for worse he shows, to an extent, a departure for the better, in that any departure is commendable.

I shall deal more fully with this comment on the departure from passivity for the worse in the section on Hawthorne's Central Human Interest. But I shall indicate the use in his stories now by an example. In "Peter Goldthwaite's Treasure" Peter, impractical and inclined to speculation, cannot get along with his business partner, Brown, and so separates from him. Then he loses all his money. Next he pins his hopes on a legendary treasure said to be hidden in his house. He tears the house down, thus depriving himself of a shelter, to find the treasure. But by the time he finds it he has become insane, so that he does not realize the worthlessness of the colonial script he has found. Thus, Peter cannot be passive socially, in that he cannot get along with Brown. He next indulges his impractical nature, which is his personal tendency, to the extreme. As a consequence he becomes insane. From the standpoint of transcendentalism Peter has left passivity for the worse. In other words, passivity should not be even temporarily abandoned. Centrality in this case would suggest that Peter be somewhat impractical, as his personal difference, but that he keep from going insane from extreme indulgence in it. And from the unfavorable characterization

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of Brown, the practical partner, we can see that Hawthorne suggests the view of centrality.

To summarize the points in passivity. Fundamentally the doctrine of the condition required for man to realize intuition, passivity has broadened to include also the concept of the condition required for man to realize his place in society. The first way Hawthorne uses passivity is in showing a lack of spirit and energy. He suggests disapproval of passivity in his exhibition of this lack. This passivity strikes the note of futility of endeavor, causing people carelessly and incorrectly to consider fate especially important to Hawthorne. The second and the third ways he uses passivity, showing the departure from it for the better and the departure for the worse, while more important later in the thesis in a discussion of Hawthorne's central human interest, are important here in that they show Hawthorne's condemnation of passivity.

Before we leave passivity there is one more point worth consideration. After an examination of what he denotes as Hawthorne's indulgence in fancy at the expense of imagination, Brownell examines his attitude toward his genius, and says: "Thus predisposed by heredity, by environment, and by constitution to work what he conceived to be his own peculiar vein, and what everyone around him agreed was his rare and original genius, Hawthorne, for the most part, as I say, supinely suffered his real gift to lie fallow."

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Since imagination requires mental effort and since Brownell thinks Hawthorne neglects his imagination because he believes in the lazy romantic idea of inspiration, or the transcendental idea of intuition, what he is accusing Hawthorne of is passivity. Is it a justified view? While in error on the question of Hawthorne's imagination, it is justified. There was a romantic laziness in Hawthorne's courting of his genius, or, in transcendental terms, his peculiar expression of the over-soul. He could write best when physically least energetic and when in the mood. He did not try any writing to speak of when he was working at either the Boston Customs House, Brook Farm, ~~or~~ the Salem Customs House, or during his consulship. He could write best, he wrote from Lennox, in cool weather. All his life he stuck to one attitude and mode in his writing, with the exception of Fanshawe. Maybe he couldn't have changed, but he made very little trial of other attitudes and modes. And he was thus tenacious of his type in spite of the poor success he had for a long period at the first. The only development he shows is the interest, acquired during his early manhood, in transcendentalism. Otherwise, from his earliest writings to his last, he shows only expansion. Certainly, then, Hawthorne himself is an excellent example of passivity. He illustrates it more clearly than most of the characters in his stories.

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To the second doctrine, the over-soul, Hawthorne did not pay much attention. He does mention the over-soul as the Deity back of Nature: After, as the observer, describing the casting into the fire the eternals, e.g., emblems, fonts, pulpits in "Earth's Holocaust", he says: "All's well---The woodpaths shall be the aisles of our cathedral; the firmament itself shall be a ceiling. What needs an earthy roof between the Deity and His worshippers?" But nowhere, it seems, does he mention over-soul directly. He often speaks of God, e. g., in expressing his hope, in The Blithedale Romance, that in the better order of things the ministry of souls will be left in charge of women he says: "The task belongs to woman. God meant it for her²." The use of the term God in such mention is not especially transcendentalistic. If we did not know from other sources that Hawthorne was interested in transcendentalism, we could not tell that he was from his use of the word God. From his lack of mentioning the over-soul and from his not necessarily transcendental use of God we can see that Hawthorne was not much interested in the over-soul directly.

Of course the doctrine of the over-soul has to be hypothesized to allow for the doctrine of intuition. But Hawthorne does not talk about the hypothesis, as distinct from Nature. If we see his concern in it at all, it is merely by imputation. On the contrary, as far as he objectifies he directs our eyes to the actions of humans

¹Mosses from an Old Manse, p. 450

²The Blithedale Romance, p. 458

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and our understandings to their illustration of the workings of doctrines, some Puritanic but most transcendental. This is suggested as the case in one of his works by the following quotation from the Encyclopaedia Britannica: "In Mosses from an Old Manse we are really studying the phenomena of human nature, while for the time we beguile ourselves into the belief that we are following the fortunes of individual natures." The basic doctrine of transcendentalism, Hawthorne does, then, not treat; he only, we presume, assumes it. However, whether he assumes or ignores it, he focuses the attention of the reader on phenomena, the very things transcendentalism seeks to see through, the very things it places subsidiary to the transcendent reality that motivates the phenomena. From this consideration also, it is evident that the second doctrine, the over-soul, does not directly interest Hawthorne.

The third doctrine, Nature, does not interest Hawthorne very much.

It is possible to consider The Marble Faun an experiment in it, if we separate Nature into human nature and non-human nature, in the development of Donatello, probably a faun, "----one of that strange, wild, happy race of creatures that used to laugh and sport in the woods, in the old, old times---." ² Erskine says: "In Donatello the impulsive crime develops his nature, so that, paradoxical as it seems, through it he becomes humanized, a living soul." ³ It is, however,

1. Encyclopaedia Britannica, Vol XI, p. 538

2. The Marble Faun, Vol I, p. 132

3. Leading American Novelists, p. 269

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difficult to see how the development from non-human to human shows a direct concern with Nature as an expression of the over-soul. It would seem, rather, that in The Marble Faun Hawthorne is concerned with the development of a conscience, a Puritanic rather than a transcendental interest.

But the division of Nature into human and non-human nature is a characteristic of Hawthorne's thinking. And he usually limits this transcendental term to the romantic concept of external nature.

In "Earth's Holocaust" a bookworm protests the burning of books. Hawthorne, as the observer, says to him: "'My dear sir----is not Nature better than a book? Is not the human heart deeper than any system of philosophy?'" We presume that Hawthorne means that Nature is a better means than a book is for the human heart to realize the divine power. Nature is a means for the human heart to realize the transcendental reality because human spiritual nature and physical nature are but different modes of expression of the one organized divine power. In the same story after the externals of religion, e. g., fonts, pulpits, and emblems, have been thrown into the fire, Hawthorne says: "All's well---The woodpaths shall be the aisles of our cathedral; the firmament itself shall be its ceiling. What needs an earthly roof between the Deity and His worshipers?" Here he is, certainly, talking about the fields and woods of Wordsworth and the other romanticists.

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1. Mosses from an Old Manse, p. 448
2. Mosses from an Old Manse, p. 450

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nature project. Hawthorne during his stay there was early disillusioned with regard to the spiritual benefit of the farm work a back-to-nature project would demand. As Miles Coverdale in The Blithedale Romance he says: "While our enterprise lay all in theory, we had pleased ourselves with delectable visions of the spiritualization of labor. It was to be our form of prayer and ceremonial worship. Each stroke of the hoe was to uncover some aromatic root of wisdom, heretofore hidden from the sun. Pausing in the field, to let the wind exhale the moisture from our foreheads, we were to look upward, and catch glimpses into the far-off soul of truth. In this point of view, matters did not turn out quite so well as we anticipated. It is very true that, sometimes, gazing casually around me, out of the midst of my toil, I used to discern a richer picturesqueness in the visible scene of earth and sky. There was, at such moments, a novelty, an unwonted aspect, on the face of Nature, as if she had been taken by surprise and seen at unawares, with no opportunity to put off her real look, and assume the mask with which she mysteriously hides herself from mortals. But this was all. The clods of earth, which we so constantly belabored and turned over and over, were never etherealized into thought. Our thoughts, on the contrary, were fast becoming cloddish. Our labor symbolized nothing, and left us mentally sluggish in the dusk of the evening. Intellectual activity is incompatible with any large amount of bodily

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activity is incompatible with any large amount of bodily

exercise. The yeoman and the scholar--the yeoman and the man of finest moral culture, though not the man of sturdiest sense and integrity--are two distinct individuals, and can never be melted or welded into one substance." From this quotation we can see that the result of Hawthorne's test of the romantic back-to-nature idea is a denial of the benefit of that idea. It is but fair to transcendentalism to say that this idea is not transcendental but romantic and most of the transcendentalists, including Emerson, ridiculed the project of Brook Farm. That is to say: while transcendentalism is a product of romanticism, it goes further. It becomes more theoretical and systematized. The back-to-nature Brook Farm project might be considered "short trout", not a fully grown transcendental idea. The point is: the previous quotation concerns only a romantic idea; we cannot from it draw conclusions on Hawthorne's attitude toward the transcendental concept of nature. As far as it was back-to-nature, Brook Farm was not a transcendental proposition.

There is one more thing to say about Hawthorne's reference to Nature. Because of a careless suggestion of purpose in Nature, he seems to confuse Nature with the over-soul. In The Marble Faun Coverdale says: "Whatever else might be her gifts, Nature certainly never intended Zenobia for a cook." Notice that Nature intends. Coverdale also comments on Priscilla's development: "Priscilla had

1. The Blithedale Romance, p. 394
 2. The Blithedale Romance, p. 374

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51

now grown to be a very pretty girl, and still kept budding and blossoming, and daily putting on some new charm, which you no sooner became sensible of than you thought it worth all that she had previously possessed. So unformed, vague, and without substance, as she had come to us, it seemed as if we could see Nature shaping out a woman before our very eyes, and yet had only a more reverential sense of the mystery of a woman's soul and frame." Notice that Nature shapes. In transcendentalism

From this discussion, we can see: First, that Hawthorne's idea of Nature is not fully transcendental; and, second, that the idea is not clarified as distinct from the over-soul. It is apparent that Hawthorne has little interest in the doctrine of Nature.

The fourth doctrine, self-reliance, has especial interest for Hawthorne.

He described it in his writing. We see attention to it in an early note in his Journal: "A series of strange, mysterious, dreadful events to occur, wholly destructive of a person's happiness. He is impute them to various persons and causes, but ultimately finds that he is himself the sole agent. Moral, that our welfare depends on ourselves." I have already discussed Emerson's self-reliance in "Emerson and the Red Cross". In "Drayton's Wooden Image" after Copley says the wooden image should not be painted

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the over-soul plans and directs. The wording in these two quotations may be only careless; it does, however, suggest that Hawthorne confused the over-soul and Nature.

To review Hawthorne's interest in Nature. He does not experiment with the doctrine of Nature, unless we, unwisely, consider The Marble Faun an experiment with Nature. Usually he limits Nature to its romantic concept. This limitation is well illustrated in the Brook Farm project, a back-to-nature project, the Blithedale of The Blithedale Romance. And, last, he seems to confuse the over-soul and Nature.

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Drowne says:

"'Mr. Copley,' said Drowne, quietly, 'I know nothing of marble statuary, and nothing of the sculptor's rules of art, but of this wooden image, this work of my hands, this creature of my heart'---and here his voice faltered and choked in a very singular manner---'of this--- of her---I may say that I know something. A well-spring of inward wisdom gushed within me as I wrought upon the oak with my whole strength and soul and faith. Let others do what they may with marble and adopt what rules they choose; if I can produce my desired effect by painted wood, those rules are not for me, and I have a right to disregard them.

"'The very spirit of genius!' muttered Copley to himself. 'How otherwise should this carver feel himself entitled to transcend all rules and make me ashamed of quoting them?'"

Drowne's attitude here is an echo of Emerson's dictum:

"Whoso would be a man must be a nonconformist."²

Self-reliance appears in his romances. Erskine says in Leading American Novelists: "---the theme of the individual rising above the community's idea appears under many guises in The Scarlet Letter."³ An example of this is the way Hester Prynne rises above her humiliation to

1, Mosses from an Old Manse, p. 352

2, Emerson's Essays, p. 31

3. Leading American Novelists, p. 247

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54

become morally and intellectually independent. In The Blithedale Romance Miles Coverdale does not wish to join Hollingsworth but resents Hollingsworth's absolute demand: "'And will you cast off a friend for no unworthiness, but merely because he stands upon his right as an individual being, and looks at matters through his own optics instead of yours?'" And in the character Holgrave, in The House of the Seven Gables we have, according to Frank Preston Stearns, Hawthorne's cartoon of the transcendental individualist: "Holgrave----a free thinker, and so much of a transcendentalist that we suspect Hawthorne's model for him to have been one of the younger associates of the Brook Farm experiment---'Altogether, in his culture and want of culture, in his crude, wild, and misty philosophy, and the practical experience that counteracted some of its tendencies, in his magnanimous zeal for man's welfare, in his faith, and in his infidelity, in what he had, and in what he lacked, the artist might fitly stand forth as the representative of many compeers in his native land!'" From these examples it is evident that Hawthorne described self-reliance in his writing.

But he also skeptically tested self-reliance. Many of his characters carry, as I have mentioned in discussing departure from passivity, the doctrine to an extreme degree. Ethan Brand, in "Ethan Brand", becomes entirely self-centered, loses all sympathy with other people, and has his heart

1. The Blithedale Romance, p. 474

2. The Hawthorne Centenary Celebration, p. 155

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Ethan Brand, in "Ethan Brand", becomes entirely self-centered,
loses all sympathy with other people, and has his heart

turned to stone. The same theme, self-reliance carried to misanthropy, is seen in "The Man of Adamant:"

"In the old times of religious gloom and intolerance lived Richard Digby, the gloomiest and most intolerant of a stern brotherhood. His plan of salvation was so narrow, that, like a plank in a tempestuous sea, it could avail no sinner but himself, who bestrode it triumphantly, and hurled anathemas against the wretches whom he saw struggling with the billows of eternal death. In his view of the matter, it was a most abominable crime--as, indeed, it is a great folly--for men to trust to their own strength, or even to grapple to any other fragment of the wreck, save this narrow plank, which, moreover, he took special care to keep out of their reach. In other words, as his creed was like no man's else, and being well pleased that Providence had intrusted him alone, of mortals, with the treasure of a true faith, Richard Digby determined to seclude himself to the sole and constant enjoyment of his happy fortune."

And, according to the story, he secludes himself in a limestone cave where he turns to stone.

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In connection with Hawthorne's possible description of extreme cases of self-reliance for non-transcendental purposes, it is important to mention a looseness of thinking about self-reliance that he illustrates, if we accept Erskine's explanation for Hawthorne's criticism of self-reliance. Erskine says: "The transcendentalistic ideas which chiefly occupied Hawthorne's thought in the long romances were the doctrines of self-reliance, of compensation, and of what Emerson expressed in his essay on Circles. Hawthorne doubtless felt the truth of the doctrine [self-reliance] as keenly as any one, but he was alive to the unsocial results which might follow a narrow practice of it. A man consciously and entirely free of the past and on his guard against it might indeed possess his soul, but he might also miss the essence of culture, and having renounced the finer instruments of the

It is, however, as I shall show in my coming section on Hawthorne's central human interest, possible to consider that in these cases of self-reliance carried to the extreme Hawthorne is emphasizing not the self-reliance but the violation of humanistic idealism. I have suggested this in another way in discussing the departure from passivity. As I shall attempt to show in the section on Hawthorne's central human interest, while Hawthorne is interested in self-reliance, it is a mistake to affirm that he approvingly emphasized transcendental self-reliance. In connection with Hawthorne's possible description of extreme cases of self-reliance for non-transcendental purposes, it is important to mention a loosening of thinking about self-reliance that he illustrates, if we accept Krakine's explanation for Hawthorne's criticism of self-reliance. Krakine says: "The transcendentalistic ideas which chiefly occupied Hawthorne's thought in the four romances were the doctrine of self-reliance, of compensation, and of what Emerson expressed in his essay on Gifts. Hawthorne doubtless felt the truth of the doctrine (self-reliance) as keenly as any one, but he was alive to the unusual results which might follow a narrow practice of it. A man consciously and entirely free of the past and on his guard against it might indeed possess his soul, but he might also miss the essence of culture, and having renounced the finer instruments of the

art of life, he might so isolate himself from his fellows as to become ineffective in his noblest virtues. Since nature is unfolding a necessary order in and around us, an order which we apprehend with difficulty, the great danger of asserting ourselves is that we may thereby place ourselves outside of our true development, and never return to it. This danger of stepping out of the order, of doing violence to our proper destiny, gave Hawthorne the theme of such stories as Wakefield, The Prophetic Pictures, and Rappaccini's Daughter¹. The looseness in thinking comes in applying the term self-reliance to just a social independence, not going deeper and basing self-reliance upon the intuition from the over-soul. The latter is the true transcendental application, and in that Hawthorne doesn't use it he is not experimenting with the transcendental doctrine.

Whatever modifications he felt wise for the doctrine of self-reliance, Hawthorne believed in it. Early in his life, in 1835, in his journal he set down for himself: "Four precepts: to break off customs; to shake off spirits ill-disposed; to meditate on youth; to do nothing against one's genius."² The precept important to us, the last, is but litotes for to be self-reliant. And, again in the journal, in speaking of mesmerism Hawthorne says: "Supposing that this power arises from the transfusion of one spirit into another, it seems to me that the sacredness of

¹ The Cambridge History of American Literature, p. 24

² The Heart of Hawthorne's Journals, p 9.

art of life, he might as isolate himself from his fellows as to become ineffective in his noblest virtues. Since nature is unfolding a necessary order in and around us, an order which we apprehend with difficulty, the great danger of asserting ourselves is that we may thereby place ourselves outside of our true development, and never return to it. This danger of stepping out of the order, of doing violence to our proper destiny, gave Hawthorne the theme of such stories as Mosses from an Old Manse, The Birth-Mark, and Hippocratic. The looseness in thinking comes in applying the term self-reliance to just a social independence, not going deeper and basing self-reliance upon the intuition from the over-soul. The latter is the true transcendental application, and in that Hawthorne doesn't use it he is not experimenting with the transcendental doctrine.

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an individual is violated by it.¹ Certainly this idea of the sacredness of an individual is at the center of the transcendental doctrine of self-reliance.

Thus we find that through his describing self-reliance, through his skeptical testing of it, and by his expressed belief in it, Hawthorne is, though he does not always keep closely to the transcendental concept, interested in the fourth doctrine, self-reliance.

The fifth doctrine, compensation, also interests Hawthorne. Erskine says: "The doctrine of compensation, in one form or another, was peculiarly dear to transcendental optimism. Every action carries its reward or punishment with it. His observations brought him into a certain agreement with the doctrine; because a natural order constantly unfolds in the world, he believed in the efficacy of mere time to break down conventions and to reveal a noble law, and in his historical scenes--Howe's Masquerade, for example, or The Gray Champion--he liked to show a fossilized past at the moment when it is shattered. He could believe that life does so far make restitution, but in daily life he could find no compensation for the injuries suffered by the innocent, nor could he persuade himself that a noble bearing of wrongs will necessarily lead to spiritual profit."²

Hawthorne, as shown by the examples in the quotation, skeptically treats compensation in his writing.

1. The Heart of Hawthorne's Journals, p. 85

2. The Cambridge History of American Literature, p. 24

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¹ The Heart of Hawthorne's Journals, p. 85
² The Cambridge History of American Literature, p. 84

One specific idea of the general doctrine of compensation is the thought that evil action brings its punishment. Of course evil action is the consequence of evil thought. But does evil thought without attending evil action have consequent punishment? Strict compensation would say it has. In "Fancy's Show Box" he asks this question. His answer is an evasion, for he almost nullifies the evil thought by saying: "In truth, there is no such thing in man's nature as a settled and full resolve, either for good or evil, except at the very moment of execution." And his answer is not an answer but a hope: "Let us hope, therefore, that all the dreadful consequences of sin will not be incurred, unless the act have set its seal upon the thought."² This story, "Fancy's Shoe Box", is, then, inconclusive in its inquiry into one specific idea of compensation. In spite of skepticism and inconclusiveness, Hawthorne does believe in compensation.

We can be more certain of this when we read this quotation from his journal: "God himself cannot compensate us for being born, in any period short of eternity. All the misery we endure here constitutes a claim for another life----"³ Hawthorne did, then, use compensation in his writings and did to some extent believe in it.

The doctrine of circles, a corollary of compensation, was interesting to Hawthorne. Erskine says: "Still less could he agree with Emerson's exaggeration of the same

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3. Heart of Hawthorne's Journal, p. 180

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The doctrine of cycles, a corollary of compensation, was interesting to Hawthorne. Brakine says: "Still less could he agree with Emerson's exaggeration of the same

doctrine in Circles. Optimism here, taking the bit in its teeth, contended that there is in experience no such thing as a straight line, so there is practically no such thing as evil---that what seems hopelessly bad will in the end be found to contain the good principle; and, quite illogically, that what seems to be good will actually prove to be so----In a famous passage in Circles, Emerson acknowledges the awkwardness of this position, and explains that his temperament dictates it. Hawthorne could not undertake such cheerfulness, but he was profoundly concerned with the moral phenomena by which Emerson may have justified his faith. Here springs that paradox of experience, that mystery of sin, the question as to what sin is, which threw its shadow over at least three of his romances. Since we merely discern our true destiny, the human being who steps out of what seems the moral order may really have chanced upon a sounder morality; through what appears to be sin, therefore, may sometime come the regeneration of a soul--not through repentance, be it observed, but through sincere adherence to sin. Conversely, though a man should devote himself to the highest ideal he is aware of, if that ideal does not lie in the true order of nature, his devotion may bring him to an evil end." An example of the human being who steps out of what seems the moral order with the result of having a regeneration of the soul is Hester Prynne who was made a social outcast for her sin. Morris says:

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"Because of her sin [Hester's] she achieved a moral career, and having entered upon it she became more loving, more comprehending, and intellectually more emancipated than if she had not sinned." An example of a man who devotes himself to an ideal that is the highest he is aware of but that is not in the true order of nature is Ethan Brand, who tried to find the unpardonable sin. And in speaking of The Marble Faun, Erskine says: "But the philosophy of the book [Marble Faun] centers in Donatello, that wonderful creature who begins life with animal-like innocence which radical thought seems often to desire for man, and who develops an immortal soul by committing an impulsive murder. The doctrine of Circles has its most elaborate illustration here²---"

What is sin? Hawthorne's answer is indirect in terms of its purpose. Speaking of The Scarlet Letter, Morris says: "It raised the question whether sin itself, rather than repentance of sin, is not a source of the highest good. Into this novel he had put the yield of his observation of life and of his study of the doctrines of Emerson.³" As I shall explain later, under Hawthorne's central human interest, it is that sin serves to develop the individual, to prove him. Is this good compensation theory? Emerson says in "Compensation": "Our strength grows out of our weakness."⁴ Is this good circle theory? Emerson says in "Circles": "There is no virtue which is final; all are

¹ The Rebellious Puritan, p. 229

² Cambridge History of American Literature, p. 30

³ The Rebellious Puritan, p. 230

⁴ Emerson's Essays, p. 74

"Because of her sin (Hester's) she achieved a moral victory, and having entered upon it she became more loving, more comprehending, and intellectually more emancipated than if she had not sinned." An example of a man who devotes himself to an ideal that is the highest he is aware of, but that is not in the true order of nature is Ethan Brand, who tried to find the ungodly and the godless. And in speaking of his circle, Emerson says: "But the philosophy of the book (Hester's) centers in romanticism, that wonderful creature who begins life with animal-like innocence which radical thought seems often to desire for man, and who develops an immortal soul by committing an impulsive murder. The doctrine of circles has its most elaborate illustration here--"

What is that? Hawthorne's answer is indirect in terms of its purpose. Speaking of the circle letter, Hawthorne says: "It raised the question whether sin itself, rather than repentance of sin, is not a source of the highest good. Into this novel he had put the yield of his observation of life and of his study of the doctrines of Emerson." As I shall explain later, under Hawthorne's central human interest, it is that sin serves to develop the individual, to prove him. Is this good compensation theory? Emerson says in "Compensation": "Our strength grows out of our weakness." Is this good circle theory? Emerson says in "Circles": "There is no virtue which is final; all are

initial." Applied to sin this would mean that virtue consists in fighting to overcome evil. Hawthorne's idea of sin does, then, in its stressing of the necessary activity of virtue show his use of the doctrine of circles.

To review the five doctrines of transcendentalism briefly: Hawthorne pays little attention to, and has hazy concepts of, the over-soul and nature; but he does give much attention to, and with modifications believes in, intuition, with its corollary passivity, self-reliance, and compensation, with its corollary circles.

This concept with centrality shows as general, or fundamental, centrality and as definite, though unqualified, one of 44. The fundamental may be considered upon in passing in the discussion of Hawthorne's general central human interest. But the definite needs a discussion by itself. I shall treat it by itself after treating the general central human interest. Because of the necessary extent upon fundamental centrality in discussing this general central human interest, it would be well to first define centrality.

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IV His Central Human Interest

A. Scope

Both Puritanism and transcendentalism interest Hawthorne. But, as I have shown, he does not accept the complete doctrines of either. Rather, he shows, in his life and writings, a modification of both, a modification caused by his central human interest. For him all doctrines and ideas are valuable only as they contribute to the healthy growth of humans.

This emphasis on central human interest in Hawthorne is largely diffuse and indefinite as compared with the same emphasis in classical humanism. It is, however, of the same nature. Also it does, to some extent, approach its definiteness enough to show concern with the humanistic doctrine of centrality.

This concern with centrality shows as general, or fundamental, centrality and as definite, though unconscious, use of ^{centrality} it. The fundamental may be commented upon in passing in the discussion of Hawthorne's general central human interest. But the definite needs a discussion by itself. I shall treat it by itself after treating the general central human interest. Because of the necessary comment upon fundamental centrality in discussing this general central human interest, it would be well to first define centrality.

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B. Definition of centrality

As I have just before mentioned, Hawthorne's central human concern has the same emphasis as classical humanism. In order to understand the relation of the humanistic doctrine of centrality to this central human concern, it may be worth while to introduce the definition of centrality with an explanation of the humanistic emphasis.

Humanism is the view that neither materiality nor spirituality is most important; most important is normal human living. According to Norman Foerster,--"man may be conceived as living on three planes, the natural, the human, and the religious--¹," and, "the word humanism should be confined to a working philosophy seeking to make resolute distinction between man and nature and between man and the divine."² Humanism emphasizes man.

What is centrality? From his many experiences man finds that different attitudes develop in him different abilities, e.g., bravery develops the ability to meet dangers coolly and caution develops the ability to meet dangers efficiently. Each attitude has its degrees of effectiveness; it may be increased to excess, or it may be decreased to defect. For example: bravery may be increased to foolhardiness or decreased to cowardice; caution may be increased to distrust or decreased to carelessness. In other words, each attitude may be carried to extremes.

¹. Humanism and America, "Preface", p. VI
². Humanism and America, "Preface" p. VII

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But for the sake of harmony and social effectiveness each individual should not carry any attitude to an extreme. For example: he should be neither foolhardy nor cowardly, neither distrustful nor careless. He should discipline his attitudes to moderation, or temperateness.

This moderation is what humanism refers to negatively by nothing too much and positively by the golden mean. And an individual achieves this by a self-imposed discipline of his attitudes. Also, to the humanist virtue consists in keeping moderation, while sin consists in going to the extreme. A normally disposed person is virtuous; an abnormally disposed person is sinful. Aristotle said: "At all events thus much is plain, that the mean state is in all things praiseworthy, and that practically we must deflect sometimes toward excess, sometimes toward defect, because this will be the easiest method of hitting on the mean, that is, on what is right!"

The humanistic name for the doctrine of the golden mean arrived at by self-imposed discipline is centrality. It is a view concerned, as Foerster suggests, not with nature nor with the divine, but with man. It emphasizes humanity.

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C. His General Central Human Interest

Reserving treatment of Hawthorne's definite use of centrality, I shall now show his general central human interest. This section will treat his attitude toward society and his writing, his concept of sympathy, his use of imagination, and his use of types.

Before I take up the parts it may be interesting to give a few quotations to show that others than myself have noticed Hawthorne's central human interest. Erskine says: "---Hawthorne does not excell in the naturalness of his dialogue---And it is noteworthy that the largest and most powerful sections of the story,--the chapters dealing with the changes of Hester's character, and Dimmesdale's and Pearl's and Chillingworth's--those subtle analysis which are the heart of the book--all represent the story indirectly, with no conversation, no action, and no person on the stage. This striking trait marks the book's near kinship with the essay type--with the germs of the novel rather than with its developed modern form; and it indicates further by his choice of method, how much more deeply Hawthorne was concerned with the lessons and philosophies of life--natural essay material, than with the presentation of life itself"---"Its [Hawthorne's The House of the Seven Gables] truth also is without date, universal; the apparently special features in its realism are still traceable in New England today---" "2--the mystery he is interested in--is always in normal life itself, as the story teaches the reader to reflect upon it and weigh its signif-

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 "Hawthorne's creed is as universal as the needs of man--the
 eternal and apparently inexorable truths of the moral universe
 he knew and believed as truly as he knew and believed the
 supernal beauty of creation and the yearning love of a Creator
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 greater in both senses of the adjective. That their success was
 won was due to the fact of Hawthorne's comprehensive humanity,
 ---to his outreaching human tenderness as truly as to his
 dramatic observations and art."³ Hawthorne's general humanism
 has, then, been noticed by others than the writer of this thesis.

To come from this general humanistic concern which Erskine
 and Richardson think Hawthorne has.

First, how does central human concern show in his attitude
 toward society and his writing?

Hawthorne had a lonely life during boyhood and for quite
 a while after college. During the rest of his life he was
 loyal to the few friendships he had made in college, but he
 acquired only a handful more. He was chary of his intimacy. He
 rebuffed Emerson but accepted Thoreau. He at first belittled
 Channing; then, after a while, he admired and liked him. On the
 other hand, he was keenly interested in people. As an analyst
 his attitude was necessarily detached. To portray them fairly
 he had to observe them dispassionately.

His lonely life and his detached attitude have

1. Leading American Novelists, p. 201

2. American Literature, p. 350, 359

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suggested two conclusions: that he was merely skeptically experimental, in his attitude toward society and his writing; and that he was sympathetic with the heart of humanity.

Those who believe he skeptically experiments say the following things. Morris, speaking of Hawthorne's retirement from social activity after college, says: "Since participation in life now appeared impossible, he regarded observation of it as his only recourse. 'The most desirable mode of existence', he wrote, 'might be that of a spiritualized Paul Pry, hovering invisible round man and woman, witnessing their deeds, searching into their hearts, borrowing brightness from their felicity and shade from their sorrows, and retaining no emotion peculiar to himself!'" And Brownell finds the same lack of concern: "Unlike Mrs. Stowe, Hawthorne could advocate nothing; he holds no brief for any man nor any life, nor altogether for any single deed; nor even for human nature at large. The many aspects of truth, weighed in his careful thought, induce humor or irony but lead to no final judgment."---"While he honors Endicott for asserting human liberty, he is scrupulous to portray those elements in the scene that indicate the Puritan use of freedom, --the whipping-post, the pillory and the stock."² "At the same time, the reserve which keeps his personality so distant from his work, takes from it also that impression of passionate ideal search which

1. The Rebellious Puritan, p. 64

2. Leading American Novelists, p. 204

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can enable the experiments of philosopher and scientist; the absence of emotion from Hawthorne's curiosity is the main excuse for judging him, as his recent critics have judged, ineffectual and cold, and that absence of emotion is most felt in this volume. At best, the curiosity to experiment with life is pitiful, in The Birthmark; at the other extreme, in Feathertop, it is trifling.¹ These quotations suggest that Hawthorne is simply curiously toying with moral questions, having no interest in suggesting any lesson or taking any stand.

To suggest that Hawthorne had sympathy and the intent to teach we have the following quotations. Longfellow, reviewing Twice-Told Tales: "He looks upon all things in the spirit of love and with lively sympathies for to him external form is but the representation of internal being, all things having a life, and end and aim."² Painter: "He everywhere breaths a spirit of tender sympathy, from which no one, however erring and fallen, is excluded." "---the books he loved most were the forms of nature and the faces of men. These he read as it were by stealth; and, excepting the mighty Shakespeare, no one else ever read them more deeply."³ Erskine: "To him, as to other transcendentalists, the fortune of a human soul was the most critical of experiences, comparatively negligible were the doings of society as a whole or the outward panorama of events and scenes. If to be interested in the

1. Leading American Novelists, p. 233

2. Introduction to American Literature, p. 185

3. Ibid., p. 183

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soul is to be a psychologist, then Hawthorne was one, as to some extent are all who write of human nature----He studied no subtle character, nor any character subtly. He was a moralist rather than a psychologist. Were it not sufficiently evident in the stories themselves, the notes preserved in his journals would show that his imagination was engaged first by a moral idea, which he afterwards incorporated in plot and in persons." Concerning his attitude towards life, Hawthorne's son Julian says: "My father was a wise man,---too wise to delude himself into accepting as true happiness the spiritual self-mutilation of the ascetic or self-denier; happiness to him, meant the full freedom and energy of every faculty, employed on a stage unimpeded by unfavorable conditions either public or private. There had been and there could never be such happiness for him in this world. He had deep and reverent religious faith, though of what precise purport I am unable to say---he went on his way, not complainingly or grudgingly, not fearfully or fantastically, but with a grave simplicity that was impressive. In this, as in all his other manifestations, he showed courage and self-respect and a noble modesty." Hawthorne shows us his attitude about society in a letter to Bridge: "I have learned pretty well the desirableness of an easy access to the world; and you will learn it, too, if you should ever actually occupy your (Bridges') island purchase----It will do well enough

to play Robinson Crusoe for a summer or so, but when a

1. The Cambridge History of American Literature, p. 18
2. Centenary Celebration, p. 114

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man is making a settled disposition for life, he had better be on the mainland, and as near a railroad station as possible." He shows some central human interest in another letter to Bridge: "I wish I were a little richer, but when I compare my situation with what it was before the publication of The Scarlet Letter, I have reason to be satisfied with my run of luck. And, to say the truth, I had rather not be too prosperous. It may be superstition, but it seems to me that the bitter is very apt to come with the sweet; and bright sunshine casts a dark shadow." He shows his sympathy in: "'And when people think that I am pouring myself out in a tale or a story, I am merely telling what is common to human nature, not what is peculiar to myself. I sympathize with them--not they with me.'" From Painter, Erskine, Julian Hawthorne, and the author's comments we gather that he had sympathy and central human interest.

Which conclusion is correct? The second, I believe. What shyness he had he took pains to overcome. While he had few friends, his enemies were only political. He was markedly sympathetic as consul in Liverpool. His characters are types. His descriptions are symbols. His story interest is its moral. In his attitude toward society and his writing Hawthorne does, I think, show a decided central human interest.

Second, does Hawthorne show central human interest in his concept of sympathy? He speaks of sympathy in terms

1. Personal Recollections of Nathaniel Hawthorne, p. 129
2. Personal Recollections of Nathaniel Hawthorne, p. 151
3. The Rebellious Puritan, p.

man is making a settled disposition for life, he had better be on the mainland, and as near a railroad station as possible. He shows some central human interest in another letter to friends: "I wish I were a little richer, but when I compare my situation with what it was before the publication of The Scarlet Letter, I have reason to be satisfied with my run of luck. And, to say the truth, I had rather not be too prosperous. It may be regretted, but it seems to me that the better is very apt to come with the sweat; and bright sunshine casts a dark shadow." He shows his sympathy in: "And when people think that I am pouring myself out in a tale or a story, I am merely telling what is common to human nature, not what is peculiar to myself. I sympathize with them--not they with me." From Winter Machine, Miller Hawthorne, and the author's comments we gather that he had sympathy and central human interest. Which conclusion is correct? The second, I believe. What signs he had he took pains to suppress. While he had his friends, his enemies were only political. He was markedly sympathetic as usual in Liverpool. His characters are types. His descriptions are symbols. His story interest is its moral. In his attitude toward society and his writing Hawthorne does, I think, show a decided central human interest.

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1. Personal recollections of Nathaniel Hawthorne, p. 129
2. Personal recollections of Nathaniel Hawthorne, p. 131
3. The Henshaws Papers, p. 131

of the heart: "The heart, the heart,--there was the little yet boundless sphere wherein existed the original wrong of which the crime and misery of this outward world were merely types. Purify that inward sphere, and the many shapes of evil that haunt the outward, and which now seem almost our only realities, will turn to shadowy phantoms and vanish of their own accord; but if we go deeper than the intellect, and strive, with merely that feeble instrument, to discern and rectify what is wrong, our whole accomplishment will be a dream." In his journal Hawthorne writes this note for a story: "The human heart to be allegorized as a cavern; at the entrance there is sunshine, and flowers growing about it. You step within, but a short distance, and find yourself surrounded with a terrible gloom, and monsters of divers kinds; it seems like hell itself. You are bewildered, and wander long without hope. At last, a light strikes upon you. You press toward it, and find yourself in a region that seems, in some sort, to reproduce the flowers and sunny beauty of the entrance--but all perfect. These are the depths of the heart, or of human nature, bright and beautiful: the gloom and terror may lie deep, but deeper still is this eternal beauty." In "Earth's Holocaust" Hawthorne, the observer, says when the books are burned: "My dear sir," said I to the desperate bookworm, 'is not Nature better than a book? Is not the human heart deeper than any system of philosophy?'"

1. Mosses from an Old Manse, p. 454

2. The Heart of Hawthorne's Journals, p. 123

3. Mosses from an Old Manse, p. 448

of the heart: "The heart, the heart,--there was the little
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And Moncure D. Conway says: "Hawthorne framed no cosmos, nor formulated any philosophical or sociological system. For his world was not academic; it was not mirrored in his intellect, but in his heart; and his intellect was the artist which created and gave life to the forms which he saw in that heart-world and which excited his sentiment and imagination." What is this concept of heart? It seems to be based on transcendental intuition. Yet it is aware of inwit, or conscience. It can be troubled by moral considerations. It is the source of right and wrong, for in it is the power of freedom of the will. These ideas belong, however, to Puritanism. What are virtue and sin to this heart? Virtue is partly building up a Christ-like character and partly maintaining normal human attitudes. Sin is partly departing from a Christ-like character and partly departing from normal human attitudes. The heart, then, informs a person intuitively and by implication through the activity of conscience of God's will and of normal attitudes. As Hawthorne's concept of sympathy the heart is, then, partially humanistic. Although it is based on Puritanism and Calvinism, the heart in its emphasis on human values shows central human interest.

Third, does Hawthorne's use of imagination show central human interest?

By imagination I mean the classical idea as distinct from fancy. Brownell says: "Imagination and fancy differ

And Monroe D. Crosby says: "Rushmore framed no doctrine, nor formulated any philosophical or sociological system. For his world was not academic; it was not mirrored in his intellect, but in his heart; and his intellect was the artist which created and gave life to the forms which he saw in that heart-world and which evoked his sentiment and imagination." What is this concept of heart? It seems to be based on transcendental intuition. And it is aware of itself, or consciousness. It is the source of right and wrong, for in it is the power of freedom of the will. These ideas belong, however, to intuition. And are virtue and sin to the heart? Virtue is partly building up a Christ-like character and partly maintaining actual human attitudes. And is partly departing from a Christ-like character and partly departing from actual human attitudes. The heart, then, informs a person intuitively and by imagination through the activity of consciousness of God's will and of actual attitudes. As Rousseau's concept of sympathy the heart is, then, partly imaginative. Although it is based on intuition and feeling, the heart in its emphasis on human values shows actual human interests.

Third, does Rousseau's use of imagination show central human interest?

By imagination I mean the classical idea as distinct from fancy. Aristotle says: "Imagination and fancy differ

according to the old metaphysic, in that both transcending experience, one observes, and the other transgresses law.¹"

If Hawthorne has central human interest at all he observes laws and does not transgress them. We can see whether he has imagination or fancy by an examination of his modes of expression. These modes are contrast, symbolism, and dualism.

Contrast

In the use of contrast Hawthorne shows a use of the humanistic doctrine of centrality. Fundamental to the idea of centrality is the idea of the irreconcilable contrast between opposites or extremes. Thus the person whose aim is centrality notices contrasts in small or large things. And, accordingly, Hawthorne's description is replete with contrasts. "The golden skirts of day were yet lingering upon the hills, but the deep shades obscured the hollow and the pool²---" "---like a gray hair in a young man's head³---" "---it was as if an angel, in his passage to the skies, had shaken his bright wings over the people for an instant, --at once a shadow and a splendor⁴---" "They [moonbeams] softened and embellished the aspect of the old house; although the shadows fell deeper into the angles of its many gables, and lay brooding under the projecting story, and within the half-open door⁵." "You might hear just those tinkling sounds from any tiny waterfall in the forest, though here [in Rome] they gain a delicious pathos from the state

1. American Prose Masters, p. 83
2. Twice-Told Tales, p. 232; 3. Ibid., p. 530
4. The Scarlet Letter, p. 328
5. The House of the Seven Gables, p. 254

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echoes that reverberate their natural language." "On one of them (tombs of the Appian Way) stands a tower, which though immemorially more modern than the tomb, was itself built by immemorial hands, and is now rifted quite from top to bottom by a vast fissure of decay; the tomb-hillock, its foundation, being still as firm as ever---" "I soon forgot them in the contemplation of a brood of wild ducks, which were floating on the river, and anon took flight, leaving each a bright streak over the black surface." In general Hawthorne's chief interest in contrasts in things of nature is in their lights and shadows, more than what the things are themselves, and sunshine and shadow are especially important to him. His frequent descriptions of types, show the contrast between many people. More important is the contrast between two people; for example, Peter Goldthwaite, impractical, and Mr. Brown, practical, in "Peter Goldthwaite's Treasure"; Owen Warland, the artist, and Robert Danforth, the man of iron, in "The Artist of the Beautiful"; Zenobia, proud and superficial, and Priscilla, timid and loving, in The Blithedale Romance; the Judge, forceful and insensitive, and Clifford, weak and sensitive, in The House of the Seven Gables; Hester Prynne, confessed and morally stalwart, and Dimmesdale, conscience-stricken and morally cowardly, in The Scarlet Letter; and Miriam, complex and sin-conscious, and Hilda, simple and naively pure, in The Marble Faun. This contrast

1. The Marble Faun, p. 53

2. The Marble Faun, p. 233

3. The Blithedale Romance, p. 555

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between individuals is, however, lost when one individual is forced into a change by the influence of the other. Dimmesdale loses his moral cowardice under the influence of Hester's bravery. Hilda becomes less coldly pure and more sympathetic under the effect of Miriam and Donatello's sin. Thus Hawthorne's primary mode, contrast, indirectly suggests humanistic centrality in his central human interest.

of the cold, absolute, Symbolism

But Hawthorne is interested not in things but in the ideas things represent, their representative value, or symbolism. In his second mode, symbolism, Hawthorne clearly presents central human emphasis in evaluation. Outside of direct symbolism Hawthorne uses omens, personification, and stigmatism. Omens are symbolical in only a weak sense; they are promises of future action through a knowledge of the potential nature that the circumstances have now. In "The Birthmark" Aylmer bends his attention on ridding Georgiana of the hand birthmark. Before the operation, so unsuccessful, he wishes to entertain his wife with some photography of her, and he produces the following omen: "Georgiana assented, but on looking at the result was affrighted to find the features of the portrait blurred and indefinable, while the minute figure of a hand appeared where the cheek should have been." In "The Maypole of Merry Mount" is given an omen of longer

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"The Maypole of Merry Mount" is given an omen of longer

promise: "'There," cried Endicott, looking triumphantly on his work, 'there lies the only Maypole in New England! The thought is strong within me that, by its fall, is shadowed forth the fate of light and idle mirth makers, amongst us and our posterity. Amen, saith John Endicott.'"

In The Blithedale Romance the storm is a symbol: "The storm, in its evening aspect, was decidedly dreary. It seemed to have arisen for our especial behoof,--a symbol of the cold, desolate, distrustful phantoms that invariably haunt the mind, on the eve of adventurous enterprises, to warn us back within the boundaries of ordinary life."²

But Hawthorne makes little use of omens. While he makes little more use of personification, the fact he makes any is significant. The idea back of personification is the clarifying and the evaluating of principles of things in nature through translating them into human action and emotion. Thus personification is certainly symbolism. In "The Sister Years" the old and the new years are personified as sisters; they exchange reflections and plans on New Year's Eve. The outstanding example is Donatello in The Marble Faun, personifying the spirit of animal nature. The idea is carried into detail by such things as his evoking Pan to play for Miriam and him as they danced in the Borghese gardens and his family's raising of the divine wine Sunshine at Monte Beni. It is surprising, in consideration of his frequent reading of personification

1. Twice-Told Tales, p. 80

2. The Blithedale Romance, p. 341

promise: "There," cried Radstock, looking triumphantly
on his work, "there lies the only way out in New England;
The thought is strong within me that, by its fall, it
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into nature in his notebooks, that Hawthorne does not use it more. It is likely that it is too direct, too unequivocal for him; for, as I shall show later, he is chiefly interested in a dualistic truth. He makes much use, on the other hand, of a more clearly symbolic method, stigmatism. Many of the characters in his stories have definite physical traits that express their fundamental nature. In The Scarlet Letter Dimmesdale has the constant habit of pressing his hand over his heart, a sign of his troubled spirit, and Chillingworth has a deformity of body, signifying a deformity of soul. In The Marble Faun Donatello has (or hasn't) the ears of a faun, signifying his animal nature, and Hilda has a sensitive hand, signifying her sensitivity of spirit. In The Blithedale Romance Old Moodie has a patch over one eye, signifying his self effacing nature, and Westervelt has a metallic laugh, signifying a shallow, material nature. In "Wakefield" Wakefield has an "obliquity of gait, as if unwilling to display his full front to the world." And of course this signifies his unwillingness to display his full moral front to the social world. Stigmatisms are not pure symbols in that they are too related to the individual to have the transferability of a genuine symbol. Let us examine a symbol: "'Well, this lamp is as good as new. That's some comfort,' said Tabitha. 'A lamp!' thought Peter. 'That indicates light on my researches.'"² To

1. Twice-Told Tales, p. 161

2. Twice-Told Tales, p. 444

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Peter the use he could make of that lamp in lighting up his efforts at that time and place suggests its symbolical illumination of work at all times and places. And, to carry the idea further, since the human value of the lamp is its illumination, a lamp becomes a symbol of illumination in general. What is a symbol anyway? It is sort of crystalized personification. Personification, as I have said, is an evaluation of nature through its translation into the language of human action and emotion. Symbolism is a connotative and direct association of something in nature with something in language or accepted thought. There is not needed any translation, tuition. Basic to the idea of symbolism are intuition and a dual dependence by affinity. The connotation works both ways because the physical thing must have its conceptive importance and the idea, or concept, must have its physical validity. In the case of the lamp: A lamp burning independent of human attention and concern is not a lamp for us. We can't conceive, except as a negative, such a situation. Conversely, the concept of illumination, as a repetitive phenomenon needs the admission of a necessary repetitive agent, such as a lamp, to be positive and form a basis for expectant acting, such as turning on a light switch to get light. Thus symbolism is a shorthand of evaluation, and, as in any useful system of shorthand, the signs must have the same conceptual value in transfer. So, being a crystalized

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process, symbolism interests Hawthorne greatly and he makes a constant use of it. It is hardly exaggerating to say that every page of his writing mentions at least one symbol. Some of the best: In "Lady Eleanore's Mantle": "This conqueror had a symbol of his triumphs. It was a blood-red flag, that fluttered in the tainted air, over the door of every dwelling into which the Small-Pox had entered." In The Scarlet Letter when Hester takes the letter off her dress she says, "The past is gone--With this symbol, I undo it all, and make it as it had never been."² The scarlet letter A is a symbol rather than a stigma, although Hawthorne calls it a stigma in several places in the story. In "The Artist of the Beautiful" Owen Warland's mechanical butterfly is crushed but, "He had caught a far other butterfly than this. When the artist rose high enough to achieve the Beautiful, the symbol by which he made it perceptible to mortal senses became of little value in his eyes while his spirit possessed itself in the enjoyment of the reality."³ In The Scarlet Letter when during Dimmesdale's sleep the physician seeks to tell the extent of his trouble he places his hand on Dimmesdale's bosom. "Then, indeed, Mr. Dimmesdale shuddered, and slightly stirred,"⁴ showing by this physical symbol spiritual uneasiness at his enemy's investigation. In larger symbolism, Pearl, so painful to both Hester and Dimmesdale, is the symbol of their sin:

1. Twice-Told Tales, p. 320

2. Scarlet Letter, p. 242

3. Mosses from an Old Manse, p. 525

4. The Scarlet Letter, p. 182

process, symbolist interests Hawthorne greatly and he makes a constant use of it. It is hardly exaggerating to say that every page of his writing mentions at least one symbol. Some of the best: "In Lady Almonde's letter": "This connoisseur had a symbol of his triumphs. It was a blood-red flag, that flattered in the tainted air, over the door of every dwelling into which the small-boy had entered." In The Scarlet Letter when Hester takes the letter off her dress she says, "The past is gone--with this symbol, I undo it all, and make it as if had never been." The scarlet letter is a symbol rather than a stigma, although Hawthorne calls it a stigma in several places in the story. In "The Artist of the Beautiful" Owen Warland's mechanical butterfly is created but, "He had caught a far other butterfly than this. When the artist rose high enough to embrace the beautiful, the symbol by which he made it perceptible to mortal senses became of little value in his eyes while his spirit possessed itself in the enjoyment of the reality." In The Scarlet Letter when Hester Almonde's sleep the physician seeks to tell the extent of his trouble he places his hand on Almonde's bosom. "Then, indeed, Mr. Almonde shuddered, and slightly stirred," showing by this physical symbol Almonde's uneasiness at his enemy's investigation. In larger symbolism, fear, so painful to both Hester and Almonde, is the symbol of their sin:

"'She is my happiness!--she is my torture, none the less! Pearl keeps me here in life! Pearl punishes me too! See ye not, she is the scarlet letter, only capable of being loved, and so endowed with a millionfold the power of retribution for my sin? Ye shall not take her! I will die first!'" The symbolism used with Hilda and the changes in her character in The Marble Faun are very interesting. She is surrounded by doves and wears a white robe [signs of her purity]. She copies masterpieces with fidelity [sign of her lack of normal personality]. When she falls into trouble the doves leave the tower [sign of her becoming aware of sin], and when through moral turmoil she develops a normal attitude toward sin and life she can do original painting [sign of her normal personality]. A suggestion to the spiritual need of symbolism is given in The Blithedale Romance after a hard day's work in the ideal community: "Our labor symbolized nothing, and left us mentally sluggish in the dusk of the evening." Symbolism, then, the second of the three modes in Hawthorne, indicates human evaluation.

Dualism

The third mode, dependent upon, but more important than, the other two, is dualism. As in case of the mode contrast, Hawthorne here uses the humanistic doctrine of centrality. It is based on the humanistic epistemological dualism, the resultant of which is centrality. To Hawthorne fact and fancy contrast with each other; e.g: "They all gather round her. One

1. The Scarlet Letter, p. 149

2. The Blithedale Romance, p. 395

"She is my happiness!--she is my torture, none the less!

Pearl keeps me here in life! Pearl guides me too!

See ye not, she is the scarlet letter, only capable of

being loved, and so endowed with a millionfold the power

of temptation for my sin? Ye shall not take her! I will

die first!" The symbolisms used with Hester and the changes

in her character in The Scarlet Letter are very interesting.

she is surrounded by doves and wears a white rose (symbol of

her purity). The doves eventually turn into devils (symbol

of her loss of normal personality). When she falls into

temptation the doves leave the tower (symbol of her becoming

aware of sin), and when through moral turmoil she develops

a normal attitude toward sin and life she can do original

thinking (symbol of her normal personality). A suggestion

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Romance after a hard day's work in the ideal community:

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caught both her hands in his passionate grasp--another threw his arm about her waist--the third buried his hand among the glossy curls that clustered beneath the widow's cap. Blushing, panting, struggling, chiding, laughing, her warm breath fanning each of their faces by turns, she strove to disengage herself, yet still remained in their triple embrace. Never was there a livelier picture of youthful rivalry, with bewitching beauty for the prize. Yet, by a strange deception, owing to the duskiness of the chamber, and the antique dresses which they still wore, the tall mirror is said to have reflected the figures of the three old, gray, withered grandsires, ridiculously contending for the skinny ugliness of a shrivelled grandam."/>

"And did she dwell there in utter loneliness? Rumor said, not so. Whenever her chill and withered heart desired warmth, she was wont to summon a black slave of Governor Shirley's from the blurred mirror, and send him in search of guests who had long ago been familiar in those deserted chambers."² "You remember what a striking resemblance we all of us--Hilda, Miriam, and I--found between your features and those of the Faun of Praxiteles. Then, it seemed an identity; but now that I know your face better, the likeness is far less apparent."³

"Suddenly, the fixed features seemed to move with dark emotion. Strange fantasy! It was but the shadow of the fringed curtain waving betwixt the dead face and the moon-

1. Twice-Told Tales, p. 268

2. Twice-Told Tales, p. 334

3. The Marble Faun, p. 280

light, as the door of the chamber opened and a girl stole softly to the bedside. Was there delusion in the moonbeams, or did her gesture and her eye betray a gleam of triumph, as she bent over the pale corpse--pale as itself--and pressed her living lips to the cold ones of the dead? As she drew back from that long kiss, her features writhed as if a proud heart were fighting with its anguish. Again it seemed that the features of the corpse had moved responsive to her own. Still an illusion! The silken curtain had waved, a second time, betwixt the dead face and the moonlight, as another fair young girl unclosed the door, and glided, ghost-like, to the bedside." In a story written for its story interest primarily fancy would be negatived by the complete plot or fact would become fancy; the two would, in the whole story or at the end, lose their opposition and become apparent as either really one or really the other. A good story does not admit of a double solution. For proof consider "The Lady or the Tiger", by Frank Stockton, a most distinctly annoying story because of the impossibility of imagining just one ending. However, we must judge that Hawthorne is interested in not the story first but the human considerations. And to him both fact and fancy are true in a dual dependence, even as a wall must have two sides to have a standing position. This dual validity may be confusing. "Now look at the scene, and it presents an emblem of the mysterious confusion, the

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 dual validity may be continuing. "Now look at the scene,
 and it presents an emblem of the mysterious confusion, the

apparently insolvable riddle, in which individuals, or the great world itself, seem often to be involved. What miracle shall set all things right again?" "Which, after all, was the most real--the picture or the original, the objects palpable to our grosser senses or their apotheosis in the stream beneath? Surely the disembodied images stand in closer relation to the soul. But both the original and the reflection had here an ideal charm, and, had it been a thought more wild, I could have fancied that this river had strayed forth out of the rich scenery of my companion's inner world." Hawthorne emphasizes the confusion by the constant use of such expressions as: rumor said, half dreaming, they say, it was affirmed, it is said, there is a belief, without vouching for the truth of such tradition, and, it seemed to. While there is this confusion, however, the contrast remains the important thing, not so much that fact and fancy are opposite as that there are both fact and fancy. The expressions fact and fancy are but one way of looking at epistemological dualism. As I suggested before, in a symbol there is presented a double validity, that of the conception, aware and connotative, and that of the objective agent. So, the use of symbolism implies a belief, implicit perhaps, in dualism. Hawthorne has arrived at this belief in dualism through attention to contrast because of its symbolic expression of human nature. This dualistic point of view is especially humanistic, the river of life flowing faster in the center but bound in by

1. Twice-Told Tales, p. 240

2. Mosses from an Old Manse, p. 26

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both shores. Thus in his insistence on dualism Hawthorne shows again the partial use of humanistic centrality in his central human interest.

Through a study of the modes of Hawthorne's expression we can see, then, that he deals in imagination, not fancy. Contrast and dualism are based on the concept of opposites in centrality. Symbolism is based on human evaluation. In observing experience Hawthorne's imagination is interested in central, or normal, human principles.

Fourth, does Hawthorne's use of types show central human concern? In "His Puritanism" I have discussed the fact that all Hawthorne's characters are types, not individuals. Richardson says: "We seldom recognize a Hawthorne character on the streets of our daily walk."¹ I would make a stronger statement and instead of seldom say never. Why is this true?

The reason is that Hawthorne is not portraying an individual. Brander Matthews says: "Irving feels with the heart of humanity; Cooper, like Scott, magnifies the chivalric virtues, under new skies; and Hawthorne goes to the depth of the soul in his search for the basal principles of human action."² Also Richardson says: "Hawthorne was able to find romance not in external trappings and picturesque fancy costumes, but deep down in the soul of man himself."³ Richardson gets nearer to the point. Hawthorne is concerned with individuals only in that they embody,

1. American Literature, p. 339

2. American Literature, p. 339

3. Introduction to American Literature, p. 122

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Hawthorne is concerned with individuals only in that they embody

illustrate, basal principles of human action. To explain. In The Scarlet Letter Chillingworth is not an individual; he is simply an example of any man hurting himself by enjoying hurting another person. His nature gets distorted and abnormal the way anyone's would under such conditions. And from the entire picture of him what individual details distinguish him, in height, complexion, bearing? Nothing but a bodily deformity, and that vague, which is only a stigma of spiritual deformity. Anyone else in the same condition would, in Hawthorne's hands be visited with a like stigma. What is the virtue Chillingworth carries to an extreme. It is sympathy, and this extreme is a defect. He lacks sympathy. How does Hawthorne show centrality here? He makes Chillingworth's defective attitude undesirable. Thus he urges centrality.

To summarize: All Hawthorne's characters are types and represent men in common human problems. All his types he treats in ways that point out the undesirability of extremes and that thus suggest centrality. If his characters were individuals he could not so easily do this, but since they are types they are not especially interesting in themselves and he can. From this consideration, it may be seen that also by his use of types Hawthorne shows some humanistic centrality in his central human interest.

To summarize the evidence of central human interest in Hawthorne. He shows sympathy and concern with human

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To summarize the evidence of central human interest in

Hawthorne. He shows sympathy and concern with human

values in his life and writing. Under the term the heart he shows sympathy with normal human attitudes. In his use of imagination he shows central, or normal, human concern and some centrality. And in his use of types he shows a definite interest in centrality. Hawthorne does, then, show a central human interest partially humanistic in its centrality.

Hawthorne, in "The Birthmark", loses her, and Hawthorne does not. Yet, had Aylmer reached a profounder wisdom, he need not have been so sure of the happiness which would have come from his mortal life of the selfsame nature with the celestial.

Hawthorne, in "The Birthmark", interested only in science loses his daughter when she takes from her lover a beneficent antidote to combat the poison her father has bred into her system. Hawthorne explains: "And thus the poor victim of man's ingenuity and of thwarted nature and of the fatality that attends all such efforts of perverted wisdom perished there at the feet of her father and Giovanni." In "The Great Carbuncle" all the characters except Matthew and his bride have extreme attitudes toward the value of the carbuncle; and they have their punishments, the Decker

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D. Centrality

In most of his stories Hawthorne makes centrality inferential by a the punishment following extreme actions or attitudes, and by b the giving up of extreme attitudes after a conflict with either central human interests or a contrary extreme.

a. The punishment following extreme actions or attitudes: By removing the birthmark from his otherwise perfect wife, Aylmer, in "The Birthmark", loses her, and Hawthorne comments: "Yet, had Aylmer reached a profounder wisdom, he need not thus have flung away the happiness which would have woven his mortal life of the selfsame texture with the celestial."¹

Rappaccini, in "Rappaccini's Daughter", interested only in science loses his daughter when she takes from her lover a benefit antidote to combat the poison her father has bred into her system.

Hawthorne comments: "And thus the poor victim of man's ingenuity and of thwarted nature and of the fatality that attends all such efforts of perverted wisdom perished there at the feet of her father and Giovanni."² In "The Great Carbuncle" all the characters except Matthew and his bride have extreme attitudes toward the value of the carbuncle; and they have their punishments, the Seeker

¹ Mosses from an Old Manse, p. 63
² Mosses from an Old Manse, p. 142

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losing human life, the Cynic becoming blind, Ichabod Pignort losing wealth, Doctor Cacaphodel becoming absurd in his scientific analysis, the Poet failing to write poetry, and Lord de Vere returning to the futility of the circumstance of nobility. In treating these Hawthorne has, with the exception of the Seeker and the Cynic, failed to give his usual effective symbolic punishment, showing us no change in their attitude. Their doom on earth is to sink further into error. Peter Goldthwaite, in "Peter Goldthwaite's Treasure", impractically sets his hopes upon traditional hidden treasure, and goes insane. Until love enters, several generations of Pyncheons, in The House of the Seven Gables, suffer from the material arrogance of Colonial Pyncheon, who, like some of his descendents, mysteriously died "with blood to drink". Roger Chillingworth, in The Scarlet Letter, whose sole interest had been revenging himself upon Dimmesdale, loses the worth of living when Dimmesdale confesses his sin. Hawthorne comments: "This unhappy man had made the very principle of his life to consist in the pursuit and systematic exercise of revenge; and when, by its completest triumph and consumation, that evil principle was left with no further material to support it, when, in short, there was no more Devil's work on earth for him to do, it only remained for the unhumanized mortal to betake himself whither his Master would find him tasks enough, and pay

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whether his Master would find him weak enough, and pay

him his wages duly." Miriam's one-time fiancé, in The Marble Faun, depraved through inheritance, finally goes insane and "haunts" her about Rome until killed by Donatello. Zenobia the imperious, in The Blithedale Romance, upon Hollingsworth's declaration of his love for her shrinking sister Priscilla becomes Zenobia the suicide.

b. The giving up of extreme attitudes after a conflict with either normal human interests or a contrary extreme: "In Egotiam; or the Bosom-Serpent" Roderick Elliston regains his normal human happiness through forgetting his egotism in thinking about his wife. "'Could I for one instant forget myself, the serpent might not abide within me. It is my diseased self-contemplation that has engendered and nourished him.' 'Then forget yourself, my husband,' said a gentle voice above him-- 'forget yourself in the idea of another.'" In "The Gentle Boy" Ibrahim's mother Catherine returns from her fanaticism, inviting tribulations with the other Quakers, through her love for her dying boy. "As if Ibrahim's sweetness yet lingered round his ashes; as if his gentle spirit came down from heaven to teach his parent a true religion, her fierce and vindictive nature was softened by the same griefs which had once irritated it."³ "The Threefold Destiny" shows the romantic, or extreme, view of happiness in life being brought to normal by the commonplace, or opposite extreme, view. Ralph Cranfield

¹, The Scarlet Letter, p. 343

², Mosses from an Old Manse, p. 317

³, Twice-Told Tales, p. 125

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dreamed of three things he was to find in life [love, wealth, and honor]. Imagining them to be obtained only away from home, he journeyed abroad. He returned disappointed, only to find these things at home. But the commonplace now has for him the glamor of the romantic. In The House of the Seven Gables the material arrogance of the Pyncheons finally succumbs to the independent opposition of the Maules when Phoebe Pyncheon and Holgrave, the last of the Maules, fall in love. In The Scarlet Letter Dimmesdale's weakness of will finally yields to the strength of his religious principles of justice and virtue, and he confesses his sin "with a flush of triumph in his face, as one who, in the crisis of acutest pain, had won a victory,"¹ and shortly dies a death of "triumphant ignominy."² While the plot of this story is about the turmoil of Dimmesdale's character, important also is the growing centrality of Hester Prynne's character. Throughout her growth is toward the normal, for the crisis has occurred before the story opens. In the Blithedale Romance Hollingsworth's egotism, masking itself in philanthropy, runs counter to the love of Zenobia and Priscilla and finally yields to Priscilla's loving control. "'Priscilla," said Hollingsworth, 'come.'----Not often in human life, has a gnawing sense of injury found a sweeter morsel of revenge than was conveyed in the tone with which Hollingsworth spoke those two words. It was the abased and tremulous tone of

¹. The Scarlet Letter, p. 337

². The Scarlet Letter, p. 339

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a man whose faith in himself was shaken, and who sought, at last, to lean on an affection." In The Marble Faun Hawthorne has made the most complete and direct use of the idea of having characters arrive at centrality through the conflict of extremes. Hilda, at first spiritually pure, becomes normal after knowledge of sin in her intimate friend Miriam. Donatello, the personification of happy, unspiritual nature, becomes normal through the awakening of conscience after he has murdered.

Thus from the evidence of a the punishment following extreme actions or attitudes and b the giving up of extreme attitudes after a conflict with either central human interests or a contrary extreme we can see that Hawthorne makes centrality inferential. As far as he shows centrality thus definitely, Hawthorne is concerned with humanism. But this concern is only a definite application of central human interest.

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interest.

E. His Puritanism and Transcendentalism as Modified by his Central Human Interest.

Hawthorne's central human interest, which we have just seen, modified considerably his inclinations toward both Puritanism and transcendentalism. In the first two sections of this thesis I have discussed how much Hawthorne accepted the doctrines of Puritanism and transcendentalism, which are the two chief sources of Hawthorne's material and ideas. But he did not accept them at face value; rather, he judged them according to human evaluation, or central human interest.

To put into relief the extent to which Hawthorne modified these sources, I have, then, discussed how much he relied upon these sources. To prepare for a definite exposition of the modification I have, in the previous section, discussed Hawthorne's central human concern. My intent now is to discuss his modification of Puritanism and transcendentalism by his central human interest.

Concerning this double source, Higginson and Boynton have little to do with Puritanism except by contrast; they were partly revealed to his imagination by the enthusiastic but uncritical thinkers among his acquaintance who kindled reverently at Alcott's conversation or bowed in the indefatigable Emerson's lectures, and partly they were furnished by his own contact with Alcott and Emerson and with their writings.

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Concerning this double source, Higginson and Boynton

say: "Of the originality of his best work we do, at all events, feel more certain than we can of any other American's; and this because its unique quality consists not in queerness or cleverness, but in the reflection of a strong and sane and whole personality---Hawthorne's work was, in fact, the product of two principal impulses; a reaching toward the moral intensity of old New England Puritanism, and toward the spiritual subtlety of modern New England Transcendentalism. But he is not finally to be classified either as Puritan or Transcendentalist, for all the elements of his nature were fused as they can be only in the great artist; and it is as an artist in the largest sense of the word that Hawthorne is likely to be known." And Erskine says: "The romances of Hawthorne can hardly be understood apart from the current of Transcendentalism in which his genius was formed--Hawthorne usually treats Puritanism, not as the central theme in his canvas, but as a dark background for the ideas and for the experiences which more deeply concern him. Those ideas and experiences have little to do with Puritanism except by contrast; they were partly furnished to his imagination by the enthusiastic but uncritical thinkers among his acquaintance who kindled rapturously at Alcott's conversation or basked in the indefiniteness of Emerson's lectures, and partly they were furnished by his own contact with Alcott and Emerson and with their writings."

1. A Reader's History of American Literature, p. 185
2. The Cambridge History of American Literature, p. 16

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spontaneously at Alcott's conversation or looked in the

indefiniteness of Emerson's lectures, and partly they were

furnished by his own contact with Alcott and Emerson and

with their writings."

To consider first what he owes to Puritanism.

Moral concern. Brownell says: "His faculty of discovering morals on which tales could be framed is prodigious. Hawthorne rises to the distinction of a special capacity of the mind, like the gift for languages or a genius for chess. It is, one may say, a by-product of the Puritan preoccupation. He did not find sermons in stones. He had the sermon already; his task was to find the stones to fit them. And these his fancy furnished him with a fertility paralleling his use for them. But his interest in shaping these was concentrated on their illustrative and not their real qualities." ¹ Erskine says: "But to many a Puritan the spectacle of life became less real than his thoughts---he approached all experience with a mental reservation, with the scientist's experimental mood, as though the moment might prove a touchstone of truth and falshood, to lighten or darken his soul. This subjective habit of Puritanism, almost to the exclusion of other aspects, is the secret of Hawthorne's character and writings---He has eyes only for the effect of life upon character as it follows from the character's own will, or from the actions of others." ² An example of this attention is Hawthorne's reaction concerning the story of the boy who in momentary terror killed the British soldier at Concord: "'The story', says Hawthorne, 'comer home to me like truth. Oftentimes, as an intellectual and moral

¹. American Prose Masters, p. 78

². Leading American Novelists, p. 180, 181

To consider first what he owes to Puritanism. Moral conduct, Browell says: "His tendency of dis- covering morals on which tales could be framed is prodigious. Hawthorne rises to the distinction of a special capacity of the mind, like the gift for languages or a genius for chess. It is, one may say, a by-product of the writer's preoccupation. He did not find reasons in stories. He had the reason already; his task was to find the reason to fit them. And these his faculty furnished him with a fertility paralleling his own for them. But his interest in shaping these was concentrated on their illustrative and not their real qualities." Perkins says: "But to many a writer the spectacle of life became less real than his thoughts---he approached all experience with a mental reservation, with the scientist's experimental mood, as though the moment might prove a touchstone of truth and falsehood, to lighten or darken his soul. This subjective habit of Puritanism, alien to the exclusion of other aspects, is the secret of Hawthorne's character and witness---he has eyes only for the effect of life upon character as it follows from the character's own will, or from the actions of others." An example of this attention is Hawthorne's reaction concerning the story of the boy who in momentary terror killed the British soldier at Concord: "The story," says Hawthorne, "comes home to me like truth. Oftentimes, as an intellectual and moral

exercise, I have sought to follow that poor youth through his subsequent career, and observe how his soul was tortured by the blood stain---' Observe that Hawthorne finds 'an intellectual and normal exercise' in brooding over the question of the young man's responsibility--- it is the very stuff out of which Greek tragedy is woven. It is the same brooding that is back of 'Othello' and 'Macbeth.'

While Hawthorne has, however, this moral concern he does not have the same attitude toward life that the Puritans did. Richardson suggests Hawthorne's attitude toward the world: "This is no lost world, for religious and irreligious pessimists and agnostics to practice their wits on, but a veritable earthly paradise." And Erskine suggests his attitude toward sin: "The issue of sin, here [Scarlet Letter] represented, is so absolute and dark, so far from the hope of forgiveness, that the Puritan himself rejects its harsh fatality; and on the other hand, the value placed upon life is so overwhelming, that much which the Puritan would condemn as sin gets away from rigid categories, and stands in a troublesome compromise between right and wrong. Both of these variations from the Puritan ideal are, of course, the gift of Hawthorne's own personality. He was a fatalist at heart, and the power of evil to breed evil had occupied his thoughts. He was naturally impressed, also, by the difficulty of judging sin by conventional

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 evil had occupied his thoughts. He was naturally impressed,
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standards; he knew, as he had written of the slave-trade, that what one age thought evil, the next might pass by, if not approve, and for those sins which spring from the best impulses of the heart, he had a leniency that could not be found ever in Mrs. Stowe's work, cheerful Puritan as she was." "---The sin for which Hester is punished is hardly presented as sin at all. The wrong of it is balanced in the story by the cruel, loveless marriage Chillingworth had imposed upon her youth, in comparison with which her love for Dimmesdale seems heaven-sent. If that love is sin, the story, true to life, presents the difficult paradox of sin enobling a soul, for through her love of Pearl and her self-forgetting pity for Dimmesdale Hester's soul is unquestionably enabled." And he has a sincere interest in healthy moral truth. Richardson says: "---he never describes evil for the mere pleasure of description--- Sin is never disconnected from penalty, and penalty is applied for the purification of some imaginary character, or virtually of that very real character, the individual reader of the story. ----Indeed, his own words to his sister-in-law Elizabeth Peabody are enough: 'When I write anything that I know or suspect is morbid, I feel as though I had told a lie.'²" To summarize. He keeps the Puritanic moral concern but considers sin not man's punishment but his chance for discipline. Finally, Conway says: "Sent for by a woman in mental anguish who desired to confess, St. Francis

1. Leading American Novelist's, p. 245
 2. American Literature, p. 341

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found her dead, but calls her back into just enough consciousness to unburden her heart. I think of Hawthorne as having summoned into life the extinct Puritanism of persecution,--the Puritanism hard and cruel,--just long enough to unburden its heart and make its confession."

To consider second what Hawthorne owes to transcendentalism.

Sympathy. The kindly attitude toward society, which I affirmed he has in my discussion of his central human interest, is, while doubtless a personal attribute, a characteristic of Rousseauism and the general romantic movement, of which transcendentalism is an offshoot. But with Hawthorne this sympathy did not dissolve into speculation, as it did with the other transcendentalists. Rather it kept its focus on humanity and caused him to project in stories and essays a criticism of transcendentalism, and Puritanism, from a central human interest.

There are a few comments by Hawthorne which suggest a lack of interest in transcendentalism. Such a one is the picture he gives of transcendentalism in the "Railroad Journey to the Celestial City": He represents the dismal cavern where Bunyan located the two great enemies of true religion, the Pope and the Pagan, as now occupied by a German giant, the Transcendentalist, who "makes it his business to seize upon honest travelers and fat them for his table with plentiful meals of smoke, mist, moonshine, raw potatoes, and sawdust²".

1. Centenary Celebration, p. 131.

2. Mosses from an Old Manse, p. 219.

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This view cannot, as we know from our other knowledge of Hawthorne's interest in transcendentalism, be taken at face value.

But sympathy did make Hawthorne dissatisfied with the extreme theoretic character of transcendentalism. His going to Brook Farm was, strangely, in large part for practical purposes. Morris: "To Ripley's optimistic vision of a regenerated society Nathaniel was capable, at best, of giving only a qualified assent. Society in the abstract concerned him very little. His was not the temperament of the reformer, and he had no interest and but small sympathy with reform in any sphere. In so far as he possessed any philosophy, he was in agreement with some of the beliefs commonly held by the Transcendentalists, but the temper of his mind was skeptical and habitually he reached conclusions by observing life rather than by absorbing doctrine. --- He became involved in the projected Utopia for reasons of personal convenience." In a letter to Sophia Peabody: "I was beginning to lose sense of what kind of a world it was, among the innumerable schemes of what it might be and ought to be----no sagacious man will long retain his sagacity, if he live exclusively among reformers and progressive people, without periodically returning to the settled system of things, to correct himself by a new observation from that old standpoint."

1. Rebellious Puritan, p. 121

2. Rebellious Puritan, p. 137

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himself by a new observation from that old standpoint."

Miles Coverdale speaking of Blithedale: "This spick and span novelty does not quite suit my taste. It is time, too, for children to be born among us. The first-born child is still to come. And I shall never feel as if this were a real, practical, as well as poetical system of human life, until somebody has sanctified it by death." These quotations hardly picture Hawthorne as an enthusiastic theoretical transcendentalist.

And sympathy makes him skeptical of the doctrines of transcendentalists: He confuses intuition with instinct and then talks of it as the heart. He condemns passivity as preventing a person's active disciplining of his attitudes, showing how a departure from passivity leads the person into moral experience and problem, to the end of developing virtue in him. A minor point is his modification of the Puritan doctrine of predetermination by this concept of passivity so he shows the workings of a "fate" that is partly the God of Puritanism and partly the over-soul of transcendentalism. He slights nature and the over-soul, concepts to him too theoretic and non-humanistic. He deprives self-reliance of its intentional excuse and treats characters as types developing through disciplining themselves in their fight with sin. The idea of discipline comes from the Puritanic conscience, and the idea of a development comes partly from the Puritanic attempt to become like Christ and partly from the

Miss Gervaise speaking of Althea: "This girl and
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 These questions hardly picture Hawthorne as an anthropologist
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 idea of a development comes partly from the Puritanic
 attempt to become like Christ and partly from the

transcendental idea of self-reliance, or self expression. The important contribution of transcendentalism here is, however, its endowing man's nature with goodness in contrast to Puritanism's endowing him with guilt. The consequent improvement in the idea of the development of man is in emphasizing not God's displeasure with him but man's seeking for central human virtue. In his acceptance of the doctrine of compensation Hawthorne shows no central human interest. And in the corollary of circles he shows it only in that there he portrays the law of constant succession of potential and kinetic power in its application to the development of human virtue through discipline and testing. But this is emphasizing the human application only by exclusion of other applications. In brief, Hawthorne shows central human interest in the transcendental doctrines of intuition and self-reliance, and he arrives at this through his sympathy.

This sympathy Hawthorne terms, as we have seen, the heart. The importance of the heart is suggested in Hawthorne's early note for what later became his most illuminatingly characteristic story, "Ethan Brand". He writes: "The Unpardonable Sin might consist in a want of love and reverence for the Human Soul; in consequence of which, the investigator pried into its dark depths, not with a hope or purpose of making it better, but from a cold philosophical curiosity--content that it should be wicked in whatever

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kind or degree, and only desiring to study it out. Would not this, in other words, be the separation of the intellect from the heart?"

To summarize Hawthorne's modification of Puritanism and transcendentalism. Puritanism is intellectual and concerned with moral problems. Hawthorne has discarded its Calvinistic doctrines but retained the moral concern. But this moral concern is in him truly moral; that is, instead of emphasizing divine values it emphasizes human. It has central human interest. Transcendentalism is emotional. Hawthorne has discarded some of the theories and is testing others. But his testing uses the touchstone of sympathy, not the theoretic sympathy of the transcendentalists but that of central human interest. Both sources, then, are but sources, losing their emphasis in Hawthorne because of the dominance in him of central human interest. Thus we have seen how Hawthorne's Puritanism and transcendentalism are modified by his central human interest.

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Thus we have seen how Hawthorne's Puritanism and
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V. General Summary

I have discussed Hawthorne's Puritanism, his transcendentalism, his central human interest, and the modification of the first two by the third.

We have seen that he does not hold to the doctrines of Puritanism; he has only their moral concern. We have seen that he is not interested in all the doctrines of transcendentalism; he is interested only in intuition, self-reliance, and compensation, with modifications of all of these.

We have seen in his attitude toward society and his writings, in his concept of sympathy, in his use of imagination, and in his use of types he shows central human interest, amounting in some applications to humanistic centrality. And we have seen how because of that central human interest Hawthorne uses the moral concern of Puritanism and the sympathy of transcendentalism.

In short, we have examined Hawthorne's Puritanism and transcendentalism as modified by his central human interest.

END

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We have seen in his attitude toward society and his writings, in his concept of sympathy, in his use of imagination, and in his use of types he shows central human interest, amounting in some applications to humanitarianism. And we have seen how because of that central human interest Hawthorne uses the moral concern of Puritanism and the sympathy of transcendentalism. In short, we have examined Hawthorne's Puritanism and transcendentalism as modified by his central human interest.

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